DOCUMENT RESUME

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ABSTRACT

The Great Plains National Instruction Television Library identifies, makes available, and distributes--on a lease basis--videotaped instructional television courses to educational institutions and agencies. It also has materials on 16mm film and kinescope available for lease. The total offering is nearly 150 recorded courses and related teacher utilization and in-service materials. The user either provides his own videotape or video cassette or can lease the equipment from the Library. This catalog provides information on both the instructional materials available and on the leasing procedure. The instructional materials are drawn from the major subject areas and deal with subjects like drug education and self-awareness. They are indexed in the following ways: elementary grades by subject matter, elementary grades by grade level, junior high-secondary-adult, utilization and in-service, and college. (JK)

ED 070261

# 1973
# RECORDED VISUAL INSTRUCTION

video tape
video cassette
16 mm film
elementary
secondary
adult
college
in-service

EM 010 521

NATIONAL INSTRUCTIONAL TELEVISION

# general index

( asterisk denotes: available in COLOR )


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ED 070263

1973 edition

# RECORDED VISUAL INSTRUCTION

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OFFICE OF EDUCATION
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**The material in GPN's 1973 Catalog comes in a variety of modes. The "code spots" on each page will tell you in what mode or modes each series or presentation is available. Here's the key:**

VT – video tape

VC – videocassette (U-Matic)

F – film (16mm)

COLOR – denotes availibility in color

GREAT PLAINS NATIONAL INSTRUCTIONAL TELEVISION LIBRARY BOX 80669 • LINCOLN, NEBRASKA 68501 • (402) 467-2502

# the GPN story

A study undertaken in 1960 and 1961 by Jack McBride and W. C. Meierhenry of the University of Nebraska laid groundwork for establishment of the Great Plains National Instructional Television Library.

The survey, made in cooperation with the United States Office of Education, revealed that many schools around the country had produced television courses for use on their own systems . . . and that a good number of the courses were being "saved" by means of video tape recording. Further, it was found that many of these telecourses featured teachers of excellence and displayed some highly effective teaching methods.

An idea formed: why not offer these recorded materials to other schools that use television as an instructional tool? Why not let other schools benefit from such teaching and the attendant opportunity to save a great deal of money always involved in initiating original production?

The McBride-Meierhenry report also ascertained that optimum use of such material could best be realized by the establishment of distribution centers . . . or libraries. Thus, the Great Plains pilot experiment to test this idea of video tape exchange was established in 1962 at the University of Nebraska.

NDEA Title VII monies from the U.S. Office of Education financed the Great Plains Library through its first four years. Enthusiastic response to the experiment allowed the Library, in 1966, to discontinue its fiscal relationship with the USOE and become a wholly self-supporting operation.

The basic mission of the Library was, and continues to be: to identify, and to make available and distribute—on a lease basis—video taped instructional television courses to educational institutions and agencies desiring such material.

However, other elements besides video tape have been introduced into the GPN operation — elements that expand the potential uses of Great Plains National materials in the classroom.

Over the years, Great Plains National has developed a sizeable block of materials available on 16mm film and kinescope. Obtainable in most cases on either a lease or sales basis, GPN films have a unique plus going for them—in virtually all instances, these films may be used as direct audio-visual presentations in the individual classroom . . . or they may be broadcast as television presentations.

And, in 1972, Great Plains National assumed a pioneering role in the new U-Matic videocassette field. It quickly arranged to transfer a large percentage of its video tape and film materials to this format and installed a Sony D-100 duplication unit to provide this service to education. GPN sees the video cassette format as opening a new era in the use of television for instruction in the classroom.

Since its inception in 1962, GPN's total offering has grown to nearly 150 recorded courses and related teacher utilization and in-service materials. Course-uses of GPN-distributed materials have increased hundreds-fold over the years . . . and students and viewers in virtually all the states — and in Canada — are benefiting from Great Plains National's recorded instruction. The GPN offerings cover a broad spectrum of scholastic levels and general interests . . . and range widely in subject area availabilities.

Distribution of Great Plains' recorded materials is through duplicate video tape and U-Matic videocassette recordings made from duplication masters held at the Library in Lincoln. Individual and new recordings are made for each user to meet the tape width, scan configuration and tape speed requirements of his playback equipment.

The user may either provide his own video tape or video cassette . . . or such material may be leased from the Library. Assessed in the lease or sales fee are duplication and service charges plus a royalty payment which is returned to the original producer of the material.

Late in 1971, Great Plains National joined a half-dozen other agencies of the University of Nebraska Television Department in a move to new quarters at the Nebraska Educational Telecommunications Center in Lincoln. The Center is located on the East Campus of the University of Nebraska at 1800 North 33rd Street.

# policy board

**This 21-member group and its executive consultant — representative of nationwide leadership in the field of educational communications — act in an advisory capacity to Great Plains National's professional staff. Board chairman is Dr. Robert C. Gerletti. Vice chairman is Richard B. Hull. They and Dr. Wesley C. Meierhenry, Dr. George E. Bair and Dr. Wayne M. Carle comprise the Board's executive committee. The Policy Board meets semi-annually.**

**ROBERT C. GERLETTI**
**- Chairman -**
Director, Educational Media Division
Office of Los Angeles County
Superintendent of Schools

**GEORGE E. BAIR**
Directory of Television
University of North Carolina

**WALTER K. BEGGS**
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Dept. of Adult & Continuing Education
University of Nebraska

**J. FRED MURPHY**
President (1961-62) and
Treasurer (1963- )
North Central Association of
Colleges and Secondary Schools

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ITV Project Director
Archdiocese of Los Angeles

**RICHARD VanHOOSE**
Superintendent
Jefferson County Schools
Louisville

**JACK McBRIDE**
**- Executive Consultant -**
Director of Television and
General Manager, KUON-TV
The University of Nebraska

# professional staff

**Great Plains National's professional staff boasts many years of practical and meaningful experience in the allied fields of education and communications. Heading the operation since it originated more than a decade ago is Paul H. Schupbach. Backing up the professional staff are more than a dozen full-time clerical and operational workers.**

**PAUL H. SCHUPBACH**
Director

**L. TRACY CLEMENT**
Associate Director

**WAYNE K. THOREN**
Operations Coordinator

**CLINT D. GODKIN**
Business Coordinator

**W. T. (BILL) SEMRAD**
Programming Counselor

**C. EDWARD CAVERT**
Research and Development
Coordinator

**DONALD V. PEDERSEN**
Coordinator, GPN Films

**JOHN RUBIN**
Producer/Director
GPN Series
"Becoming Me"

**RICHARD L. SPENCE**
Information Coordinator

**BETSY CAMP**
Assistant
Information Coordinator

# duplication center

**One of the keys to successful operation of Great Plains National has been the duplication services provided by University Television at the University of Nebraska. By virtue of its work for GPN, University Televsion's video tape/video cassette duplication center has become one of the largest and most experienced operations of its kind in the United States. The duplication center's major domo is Robert L. Stapleton.**

**ROBERT L. STAPLETON**
Assistant Chief Engineer
Recording

**EUGENE ANTHES**
Maintenance Supervisor

**ED JEROME**
Recording Supervisor

**HERMANN K. SIEGL**
Recording Supervisor

**WES DRIPPS**
Recording Supervisor

**DALLAS C. HAYNES**
Recording Engineer

**THOMAS BAKE**
Recording Engineer

**FRED LAMBRECHT**
Recording Engineer

**LONNIE L. SCHEELE**
Recording Engineer

**RICHARD DE PRIEST**
Recording Technican

**ED AVERILL**
Recording Technician

**JOE KITSMILLER**
Recording Technician

# GPN video tape information

## lease-cost structure

The distribution plan of the Library provides for an individual, freshly-duplicated recording of each lesson for each user of a course. Charges are based on the actual cost of producing a recording. Variables influencing the total cost of a course are: (1) the number and length of lessons; (2) the number of transmission points from which the signal is telecast; (3) the total span of time during which all telecasts of a single lesson occur, and (4) whether the user supplies the video tape or whether the library leases the use of the tape. For the basis of calculation, the following table gives the per-lesson cost, based on one or two points of transmission, under one agency's control, provided all replays of each lesson are within a 7-day period, with the USER SUPPLYING THE VIDEO TAPE for the duplicate recording:

**15-minute lessons—$45.00 per lesson**
**20-minute lessons— 50.00 per lesson**
**30-minute lessons— 55.00 per lesson**

Total cost of a course, then, is the product of the per-lesson cost times the number of lessons used. If the user wishes to renew the right to use the series during a subsequent semester or subsequent year, the cost for this renewal 7-day use period is reduced (providing all recordings have been retained by the user). The RENEWAL COSTS are as follows:

**15-minute lessons—$32.50 per lesson**
**20-minute lessons— 32.00 per lesson**
**30-minute lessons— 37.00 per lesson**

Total cost for the renewal use period is, again, the product of per-lesson cost times the number of lessons used.

The Library has an alternate plan whereby the USE OF THE TAPE for a one-week period IS PROVIDED TO THE USER. Each user still gets a new duplicate recording, thus assuring the best quality recording possible from the original master and eliminating the dangers of improper replay techniques of a previous user which might result in partial erasure or physical damage, or of delayed shipment by the previous user. The per-lesson cost under this plan, still assuming the one or two points of transmission with all replays of each lesson being carried within a 7-day period, is as follows:

**15-minute lessons—$50.00 per lesson**
**20-minute lessons— 55.00 per lesson**
**30-minute lessons— 60.00 per lesson**

The total cost of a course is the product of the per-lesson cost times the number of lessons used. Under this plan, there is no reduction in cost for renewal of the use period. Library-owned tape used for this plan is insured at the Library's expense, both while in transit and while in the user's possession. The only additional cost is the parcel post charges for the return of the tape after each week's use.

**(IMPORTANT—Add $2.50 per lesson to above costs if computing for COLOR video tape duplication)**

Quotations will gladly be provided for conditions other than those provided for above—for multiple station networks, for extended replay privileges, for use outside the United States, or for longer lesson lengths. The number of viewers—actual or potential—has no effect on the rate charges. There is no price differential for quadruplex or helical scan recordings or for open or closed circuit, VHF, UHF, or 2500 MHz systems. If you have additional questions, please contact Great Plains National.

# recording capabilities

**There are many types of video tape recorders in use by educational institutions across the United States . . . and more and different makes and models are continually being introduced into the market.**

**In order to meet the varied technical needs of its patrons, Great Plains National Instructional Television Library is prepared to duplicate recorded instructional materials to the configurations of several major video tape recorders now on the market—providing proper compatibility determination has been assured by the manufacturer's engineering department.**

All GPNITL courses are available on standard quadruplex video tape at either 15 inches per second or 7½ i.p.s.—and on tape for playback on the Ampex 660 and 7000 series recorders (helical scan).

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And . . . through the courtesy of the following-named firms, helical scan recorder models have been placed with GPNITL on an indefinite loan basis for duplication purposes: International Video Corp. of Sunnyvale, Calif. (IVC); Craig Corp. of Los Angeles, Calif. (Craig); Dage-Bell Corp. of Michigan City, Ind. (Dage); Revere-Mincom Division of The 3M Company, St. Paul, Minn. (Wollensak); Shibaden Company (Shibaden); Sony Corp. of America through its VTR Division (Sony).

The specific brands and model numbers now at GPNITL on this loan basis:

**IVC 800**
**Craig 6401**
**Dage DV 300**
**Sony AV 3600 (EIA-J standard)**
**Shibaden SV-700 U**
**Sony CV 2000**
**Sony EV 200**
**Sony PV 120 U**
**Wollensak VTR 150**

All the noted machines have been tested by the manufacturer's engineering departments and the compatibility is assured. As new models are introduced into the field, their performance is being evaluated by the Library's engineering department.

Great Plains National is grateful for the cooperation exhibited by the above-mentioned firms. Their contribution of equipment is adding immensely to the betterment of education through the television medium.

Although only certain specific manufacturer's model numbers have been included in the foregoing list, this does not limit the capability of the Library in providing duplicate recordings only to these configurations. Since many companies are using these basic decks and merchandising them under their own names, the list of recorders for which the Library can supply recordings is quite long. So, although your recorder may not be mentioned, if it uses one of the formats listed, the Library can supply recordings to meet your requirements.

**(NOTE: Although Great Plains National telecourses, when leased, are available in all the VTR models noted above, we hasten to again explain that the "no charge" preview materials are available only on standard quad tape or kinescope.)**

# GPN videocassette and

**The U-Matic Videocassette is a compact, self-contained, sealed unit that holds a reel of ¾-inch video tape and a take-up reel. The inexpensive U-Matic cassette can provide up to 60 minutes of color or black and white programming. The Videocassette Player can be attached to any television set by a single wire to the antenna terminals. The player is extremely simple to operate and experience to date at Great Plains National indicates unusual reliability.**

**Great Plains National has installed a Sony Duplicator Unit and is making videocassette transfers and duplicates in the recording center at the Nebraska Educational Telecommunications Building in Lincoln.**

**In addition to Sony, other companies are or will be marketing videocassette players that are compatible to the U-Matic system. These companies include: 3M Wollensak . . . Concord . . . Panasonic . . . and JVC (Japan Victor Corp.).**

# conditions of use

Whether a U-Matic Videocassette Lesson is purchased or leased from GPN, its use shall be subject to the following conditions — until or unless the Lesson is erased from the Videocassette:

* The Videocassette Lesson may be used in whole or in part for televised instruction by means of direct feed to a classroom television receiver, transmission via inter-building or intra-building closed-circuit television systems or transmission via cable television systems (CATV) on channels provided by the system for use by the school district of the purchaser or lessee.
* The purchase or lease of the Videocassette Lesson does not include broadcast rights. The broadcast of all or any portion of the Videocassette Lesson on the signal of any AM or FM radio station, any VHF or UHF television station, or any Instructional Television Fixed Service facility is prohibited, unless prior permission is obtained from Great Plains National.
* No aural or video segment of the Videocassette Lesson may be used or incorporated in any other live or recorded program, performance, or lesson.
* No copy, duplication, recording, re-recording, or any other reproduction of the Videocassette Lesson, or any aural or visual portion thereof, may be made.
* The Videocassette Lesson may not be resold, rented, leased, loaned or in any manner conveyed to party or parties other than original lessee or original purchasing agency.

# terms of lease

Lessee is entitled to unlimited plays of Lesson for 10 months from date of receipt of lesson, subject to Conditions of Use (see above).

Lessee shall return videocassette in original condition to GPN (subject only to ordinary wear and tear) upon the expiration of the 10 month lease period; shipping costs for such return to be borne by Lessee.

Lessons will be leased and recorded on U-Matic Videocassettes owned and furnished by GPN; not on videocassettes owned or furnished by Lessee.

OPTION TO PURCHASE — For 90 days after receipt of Lesson, Lessee shall hold an option to purchase leased videocassette and Lesson. Should Lessee elect to purchase pursuant to this option, he should notify GPN in *writing,* immediately. Lease costs paid by Lessee may be applied to purchase price if purchase is ordered pursuant to 90 day option.

PREVIEWING — Sample previews of typical pre-selected lessons from series or presentation are available from GPN on a no-cost, no-obligation basis.

# film information

## videocassette pricing schedule*

| LESSON LENGTH | LEASE PRICE PER LESSON (includes videocassette) | SALE PRICE PER LESSON (does not include videocassette) |
|---|---|---|
| 10 minutes | $ 65.35 | $ 85.00 |
| 15 minutes | $ 76.70 | $100.00 |
| 20 minutes | $ 96.20 | $130.00 |
| 30 minutes | $131.65 | $180.00 |
| 45 minutes | $173.25 | $235.00 |
| 60 minutes | $209.00 | $290.00 |

**DISCOUNT RATES**

Quantity discount rates for U-Matic Videocassette programs purchased or leased from Great Plains National:

(NOTE WELL: The rates below apply only to multiple copies of the *same* program which are being purchased or leased on a *single* purchase order.)

4 through 8 copies — 10% off
9 through 16 copies — 15% off
17 copies or more — 20% off

**Subject to change without notice.*

# Films from GPN

Basic pricing for most of the films distributed by Great Plains National is noted on the descriptive catalog pages of this publication. In most cases, however, the cost of television rights is omitted. Because there is wide variance when this factor is considered, we ask you to contact Great Plains National for specifics.

The GPN film previewing policy also varies from most film houses. Only certain of the films are available for free previewing.

There are several reasons for this policy. First, since most of the films from GPN are part of a series, previewers can evaluate the basic format and production quality of the series by viewing only one or two films. Secondly, a teacher's or study guide accompanies each set of preview prints. These guides provide a detailed content outline for each program in the series.

In the case of single titles from GPN, printed information is available on each title. This information will indicate whether the film is applicable to the user's situation. In these no-free-preview cases, the film may be rented for a nominal fee and, in most cases, this rental fee may be deducted from the sale price of the film if purchase is accomplished within 90 days of the rental period.

Replacement footage for 16mm sound films distributed by GPN may be secured for a $10 service charge plus actual laboratory costs for the footage supplied. This price applies to either black and white or color film. Great Plains National does not repair damaged film but will insert the replacement footage order.

# GPN guide prices

| | PRICE PER COPY |
|---|---|
| ALL ABOARD FOR MUSIC | $ .65 |
| AMERICAN HISTORY I (free Answer Key with every 25 guides) | .40 |
| AMERICAN HISTORY II | TBA |
| AMERICANS ALL | 1.00 |
| AMERICANS FROM AFRICA: A HISTORY | 1.10 |
| AMERICAN SYSTEM, THE | .15 |
| AROUND THE CORNER | .90 |
| ART ADVENTURES | .45 |
| ART CORNER | .60 |
| ART DISCOVERIES | .50 |
| ART FOR EVERY DAY | .55 |
| ART HAS MANY FORMS | .45 |
| ART IN TEACHING | 1.00 |
| ASTRONOMY FOR THE GIFTED | * |
| AVENIDA DE INGLES | .85 |
| BASIC MACHINE SHOP PRACTICES (Tests and Answer Sheets) | 1.25 |
| BB'S COVER THE GLOBE | .75 |
| BECAUSE WE CARE | 3.25 |
| BILL MARTIN | 2.00 |
| BLACK FRONTIER, THE | * * |
| CAREER GUIDANCE | .60 |
| CARRASCOLENDAS | 1.75 |
| CHILD READS, A | .55 |
| CHILDREN AND THE LAW | .30 |
| CHILDREN'S LITERATURE | .65 |
| COMMUNICATIONS AND EDUCATION | 1.00 * * * |
| CONTEMPORARY ISSUES — SERIES '70S | .30 |
| COUNSELING THE ADOLESCENT | .95 |
| CREATING ART | TBA |
| CULTURAL UNDERSTANDINGS | .50 |
| DENTAL HEALTH | TBA |
| DEVICES IN THEIR HANDS/MATH IN THEIR MINDS | TBA |
| DRUGS USE AND ABUSE | .50 |
| DYNAMICS OF CLASSROOM BEHAVIOR | 1.35 |
| ENGLISH COMPOSITION | .45 |
| EXPLORING WITH SCIENCE | TBA |
| FOR THE LOVE OF ART | .30 |
| FROM FRANKLIN TO FROST | TBA |
| FROM ME TO YOU IN WRITING | TBA |
| GEOGRAPHY | .50 |
| GEOGRAPHY FOR THE GIFTED | * |
| GET THE PICTURE | * * |
| HABLO ESPANOL | 2.00 |
| HABLO MAS ESPANOL | 2.50 |

| | PRICE PER COPY |
|---|---|
| HEAT | 1.00 |
| IMAGES | 1.00 |
| INHERIT THE EARTH | 1.00 |
| JUST CURIOUS | 2.00 |
| JUST INQUISITIVE | 2.00 |
| JUST WONDERING | 1.75 |
| LAND AND SEA | .35 |
| LANGUAGE CORNER | .75 |
| LANGUAGE LANE | .75 |
| LEARNING OUR LANGUAGE | TBA |
| LET'S BUILD A CITY | .65 |
| LET'S EXPLORE SCIENCE | .75 |
| LET'S GO SCIENCING | TBA |
| LISTEN AND SAY | 1.25 |
| LIVING IN A NUCLEAR AGE | * * |
| MAGIC THE WORDS, THE | .50 |
| MASTERS OF OUR MUSICAL HERITAGE | 1.15 |
| MATHEMAGIC | 1.10 |
| MATHEMATICS FOR THE GIFTED | * |
| MATH FACTORY | 1.10 |
| MENTAL HEALTH CONCEPTS FOR NURSING | 1.85 |
| MOTIVATING CHILDREN TO LEARN | 1.35 |
| MULLIGAN STEW | * * |
| MUSIC OF AMERICA | 1.00 |
| NEWSPAPER IN THE CLASSROOM | .10 |
| NOBODY BUT YOURSELF | 3.25 |
| ODYSSEY IN BLACK | .65 |
| 1, 2, 3 YOU AND ME | TBA |
| OPTICS | .60 |
| OUR CHANGING COMMUNITY | 1.75 |
| OUR MUSICAL HERITAGE | .70 |
| OUR WORLD OF ECONOMICS | 1.25 |
| PHOTO FUN CLUB | * * |
| PLACES IN THE NEWS | .30 |
| PROCESS AND PROOF | 1.35 |
| PROGRAM DEVELOPMENT IN THE KINDERGARTEN | TBA |
| PROJECT SURVIVAL | .75 |
| PUBLIC HEALTH SCIENCE | 2.50 |
| QUEST FOR THE BEST | .75 |
| RAILS WEST | .65 |
| READING THROUGH TELEVISION | * * |
| RHYME TIME | .15 |
| RIDE THE READING ROCKET | 1.00 |
| SCIENCE CORNER I | 2.00 |
| SCIENCE CORNER II | 2.00 |
| SCIENCE IN YOUR CLASSROOM | TBA |
| SCIENCE IS DISCOVERY | TBA |
| SCIENCE IS EVERYWHERE | 1.25 |

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It is cleaned and conditioned with the Recortec Video Tape Conditioner—and at no additional cost to you whatsoever.

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The traffic continues to grow at Great Plains National's Film and Special Products Division. With the jump in "use and return" of the 16mm product, comes an increase in dirt and damage to the films. Specialized machines stand ready to serve you in this instance.

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What does this mean to you? Trouble-free projection of films . . . and assurance that the best quality picture possible reaches your viewers.

FILM INSPECTOR

FILM CLEANER

**The extra services described above are important to those who are using materials from the Great Plains National Instructional Television Library. The proper care and conditioning of video tape and film mean a savings in time and money to you, the user. They also are important if you are to expect the highest quality possible in the programming secured from GPN. Through the marvels of modern mechanical technology, better service is possible. We at Great Plains National are pleased to provide these services.**

X

# ... and custom U-Matic videocassette duplication

**It must be noted at the outset that GPN's CUSTOM U-MATIC VIDEOCASSETTE DUPLICATION SERVICE is available ONLY to and for educational institutions or organizations; it is NOT offered by GPN to or for business or industrial firms for commercial purposes.**

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ADDITIONAL DISCOUNT RATES:

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# about GPN previews

Virtually all multi-lesson series or presentations offered at the elementary, secondary, in-service and college levels by Great Plains National may be previewed by interested educational institutions. There is no obligation or cost connected with this service . . . save for return postage of the material to Great Plains National.

But . . . no-cost previewing privileges are **not** available on certain of the material outlined in this catalog. Please refer to individual description pages for specific details.

In general, those desiring previews have a choice of two media — standard two-inch quadruplex video tape . . . or kinescope. The video tape previews — for reasons of practical economics — are available on this "no-charge" basis ONLY on the quad tape configuration. The potential user should understand, however, that if the telecourse is leased it can be duplicated to most major video tape configurations as required by the user.

If the series or presentations in this catalog are available on U-Matic videocassettes, previews of same are also available in this mode. The previews, of course, may be played only on U-Matic-compatible players.

Kinescope previews may be shown on any 16mm sound motion picture projector. Though kinescope previews are provided by GPN to broaden previewing possibilities, the user should be aware that some loss in technical quality is always present in such transferrals.

The potential user should also be aware of the fact that carefully selected lessons most representative of the telecourse are provided for preview. Only these pre-selected previews are available on a "no-charge" basis.

At times, the demand for previews of a certain course is so high that the initial scheduling date of the user cannot be honored. With this in mind, please list at least two alternate dates when requesting previews. Notification and confirmation of the scheduled date will be acknowledged by mail from Great Plains National.

Preview requests or other shipments which must be made at other than normal surface rates — due to late request of the user — will be shipped at user's cost.

**IMPORTANT:** When preview material you wish is available on two or three different modes — quadruplex tape . . . kinescope . . . and U-Matic videocassette — please be sure to specify on your request which mode you wish to be shipped.

# information required from user

If your school or educational organization — after evaluative previewing and discussion — decides to use recorded instruction from Great Plains National . . . certain basc information is required from you at ordering time.

Relaying of such information (outlined below) at that time will expedite service from GPN:

* Exact name and full address of agency entering into use-agreement
* Name and title of person placing the order
* Billing information (address, number of recordings needed, purchase order number)
* Title of series
* Telecast or classroom display schedule (program numbers and dates)
* Medium to be used (user video tape or videocassette, lease video tape or videocassette from GPN, or 16mm film)
* Make and model of video tape recorder to be used, recording speed and mode of recording (HBM, LBM, color, 15 ips, 7½ ips, etc.)
* Shipping address . . . and special shipping instructions (material will be shipped parcel post unless otherwise indicated
* Quantity of teacher or study guides needed

# catalogs, other print material

Expense involved in production of this catalog makes it necessary for us to make a charge based on printing costs, for quantity orders in excess of 10 copies.

Quantity orders of other printed materials — newsletters, brochures, catalog page reprints, etc. — will also be furnished at printing costs.

Shipping charges for types of printed materials mentioned above will be in addition to the printing costs.

# cable and ITV

Great Plains National is restricted to providing service to or through bona fide educational institutions. This means that a cable system can make use of materials offered by GPN . . . if selection and control of the academic usage of such materials rest in the hands of a school system or educational organization (council, county or state department of education, etc.) in the cable company's major service area.

# definitions

Terms used in ascertaining fees for use and transmission of material obtained from the Great Plains National Instructional Television Library are defined below:

## *Telecast*

The transmission of video and audio signals by electronic means whereby such signals are subsequently viewed on a television receiver or monitor. Said transmission may be accomplished by means of an open circuit VHF or UHF television station, 2500 MHz system, inter- or intra-building closed circuit system, community antenna system, cable system, or any combination of the above. Such telecasts shall be restricted to educational television stations or other non-commercial uses under the control of or in conjunction with recognized public or private educational organizations unless otherwise authorized.

## *Use Period*

The total elapsed time in which all programs contracted for in the series are telecast provided no single lesson shall be telecast for more than seven consecutive days starting with the date of the first telecast of that lesson. Each seven-day period or fraction thereof beyond the initial seven days shall constitute an additional Use Period for the purpose of determining fees.

*The above definition applies only to the use of material which is a part of a recorded instructional television course. Policies and conditions governing use of other material in this catalog are noted individually as they apply.*

## *Contract Use*

The license for telecast for one Use Period under any one of the following conditions:

(a) One point of origination for a community antenna system, cable system, inter- or intra-building closed circuit system, or other closed circuit system.

(b) Not more than three electronically interconnected open circuit VHF or UHF television stations or 2,500 MHz systems under the same ownership or control. Each additional three interconnected stations (or fraction thereof) shall constitute an additional Contract Use for the purpose of determining fees.

(c) Not more than two open circuit VHF or UHF television stations or 2,500 MHz systems under the same ownership or control where no electronic interconnection exists and where materials are physically moved from one location to another for the purpose of additional telecasts. Each additional two stations (or fraction thereof) shall constitute an additional Contract Use for the purpose of determining fees.

(d) Use of any lesson beyond the initial seven-day Use Period either contiguous to or separated from the initial Use Period shall constitute an additional Contract Use for the purpose of determining fees.

Each of the above designated classifications shall constitute a Contract Use and shall be cumulative when used in combination, except that community antenna systems, cable systems or closed circuit systems may carry the signal simultaneously with that received from open circuit television stations where required permissions have been obtained in writing from the open circuit stations.

# To our Friends across the Sea and over the Borders

Let's be realistic . . . Great Plains National's Catalog of Recorded Visual Instruction is designed primarily for the use of educators and educational broadcasters in the United States. This is not to say that we do not value our associations with you who labor overseas and over-borders. The bulk of our activities is simply taking place in the United States. The pricing information and previewing policies published in the Catalog are therefore applicable in their entirety only to potential U.S. users of our materials. Times are changing, however, and before very long we suspect our Catalog will contain information applicable to world-wide use of Great Plains National's offering.

Until that time, we trust the information below will help to answer questions you may have relative to use of our materials.

**TECHNICAL CONSIDERATIONS** — ALL GPNITL video taped materials are duplicated at the American Standard 525 line scan for a 60 cycle AC power system. We do not have equipment to modify this recording procedure to other line scan or power supply systems.

**PRICING** — All programming for foreign consumption must be recorded on the user's video tape. The plan whereby the Library leases tape to the user is not applicable; however, arrangements for purchasing raw tape stock through Great Plains National may be made. All remittances are to be in U.S. Dollars.

**BROKERAGE FEES/IMPORT ARRANGEMENTS** — The user is required to furnish Great Plains National with all necessary and pertinent papers and forms. Great Plains would secure the necessary educational certificates from our government. It is advisable that the foreign user make all import arrangements to secure the benefit of any reduced rates which would apply to educational materials.

**SHIPMENT COSTS** — An anaysis of our non-profit operational mode forces us to dictate that all transportation and customs costs relative to overseas or over-the-border shipment of GPNITL films or video tapes must be borne by the user. This policy applies in both normal or special shipping situations.

**PREVIEWING** — Previewing policies apply as stated in the Catalog — with the exception of transportation and customs costs. Previews to foreign countries must be sent Air-Collect . . . and must be returned Air-Prepaid.

GPN
GREAT PLAINS NATIONAL INSTRUCTIONAL TELEVISION LIBRARY BOX 80669 • LINCOLN, NEBRASKA 68501 • (402) 467-2502

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elementary

22/23

# ART CORNER

## Thirty, 15-minute lessons

## Grade 1

ART CORNER has been planned to provide art appreciation, enrichment and creative activities for the students. The lessons have been designed to aid the student in developing the ability to express himself visually and creatively; and to help him in understanding American culture while, at the same time, developing a sense of discriminating artistic taste.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART CORNER and suggesting follow-up methods for the classroom and the other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She was born in Washington, D.C. and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968, she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

1. **ART ACTIVITIES AHEAD:** Introduction and manipulation of tempera paint and brushes.
2. **NO BRUSHES TODAY:** Exploring ways of working with finger paints.
3. **WITH SCISSORS AND PASTE:** Recognizing and cutting shapes.
4. **TELL ME A STORY:** Encourage students to use crayons to tell a story about their own family. What their mother or father does during the day.
5. **CHALK CAN BE DRY OR WET:** Manipulating chalk to discover that it has a soft quality and can be rubbed, smudged or used with water for different effects.
6. **LOOK CLOSELY:** Awareness of pattern in nature through collecting nature objects and making crayon rubbings.
7. **WHO AM I?:** Exploring, cutting, bending and folding paper to create cut paper masks.
8. **PAPER BAG PUPPETS:** Experimenting with paper bags and crayons and cut paper to create puppets resulting in individual spontaneous creative dramatics.
9. **I LIKE TO:** Students are encouraged to show themselves and the things they like to do at school, at home, or at play . . . using crayons, paint or cut paper.
10. **MIX YARN WITH WHEAT PASTE:** Manipulating yarn dipped in wheat paste to form designs and shapes.
11. **A SHORT-GIRAFFE?:** Comparing shapes and textures of animals to increase students' awareness.
12. **A BALL OF CLAY:** Discovering that clay can be squeezed, pounded, pressed, rolled or pinched.
13. **LET'S DECORATE:** Decorations and gifts for the holiday season.
14. **THE CHRISTMAS SPIRIT:** Appreciation of the Spirit of Christmas through music and art.
15. **WEAVE WITH PAPER:** Developing an awareness of woven fabrics by discovering the principles of weaving through paper weaving.
16. **FOLD AND CUT:** Experimenting with folding and cutting paper.
17. **WITH NEEDLE AND YARN:** Discovering how to thread a needle and make running stitches.
18. **LET'S EXPERIMENT WITH WATER COLORS:** Manipulating paint and water to mix light and dark shades.
19. **CREATE WITH SALVAGE:** Students are encouraged to use their imaginations to create constructions using wood glue, boxes and other salvage materials.

SANDRA WAUGAMAN

COLOR VC VT

20. **MORE FUN WITH FINGER PAINTS:** Exploring the possibilities of monoprints.
21. **CREATIVE DRAMATICS:** Encouraging students to express themselves creatively, verbally as well as visually.
22. **LET'S PRETEND:** Creating puppets using cardboard or paper plates.
23. **MAKE A PRINT:** Manipulating objects such as fingers or salvage shapes to make a print.
24. **WOULD YOU LIKE TO MAKE A BOOK?:** Manipulating paper to achieve a simple four-page book to decorate with drawings or prints.
25. **HOW BIG?:** Exploring differences in size in everyday objects.
26. **DO YOU SEE WHAT I HEAR:** Encouraging students to be more aware of their sense of hearing as well as their sense of seeing.
27. **EXPERIMENT WITH PAINT:** Using sponges, cardboard and cloth to manipulate paint.
28. **ART IN YOUR LIFE:** Relating art to the child's daily world.
29. **A SALVAGE PICTURE:** Creating designs or pictures using feathers, cloth, yarn, buttons, seeds, bark and other salvage or nature materials.
30. **WHAT HAVE WE LEARNED?:** Review of materials and suggestions for using some of them during the summer.

30A. **BUFFER LESSON:** An appreciation lesson to be used in calendar year when needed.

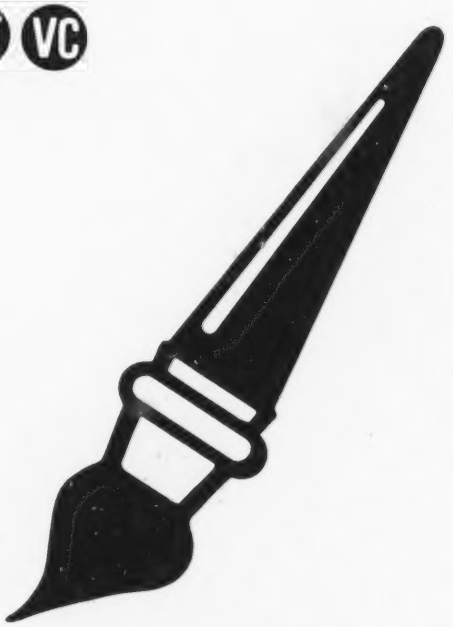
**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**

# ART DISCOVERIES

## Thirty, 15-minute lessons

## Grade 2

VT VC



The emphasis in ART DISCOVERIES is on the child's discovery, awareness, involvement, self-expression and evaluation. This is accomplished in a variety of ways—by exposing the student to works of art by recognized artists . . by fostering the discovery of art qualities in the world around him (both natural and man-made) . . . by involving the student in different forms of creative art activities he can use for self-expression . . . and by exploring the child's use of senses and emotions.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART DISCOVERIES and suggesting follow-up methods for the classroom. The other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She was born in Washington, D.C., and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968 she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

1. **DISCOVERING LINES:** Creating an awareness of the many different lines in the world.
2. **USING LINES:** Use of lines in crayon or pencil drawings.
3. **DISCOVERING SHAPES:** A look at shapes in nature and the man-made world.
4. **USING SHAPES:** A demonstration of making constructions using shapes.
5. **HOW DO YOU FEEL TODAY?:** Students will discuss ways animals and people express their feelings. Emotion in all forms of art is stressed.
6. **DISCOVERING FACES:** Making a mask that shows an emotion will be demonstrated.
7. **DISCOVERING TEXTURES:** Look at and label different textures using living, natural and man-made objects.
8. **USING TEXTURES:** Demonstrating ways students can add texture to their drawings.
9. **DISCOVERING ART ALL AROUND US:** A discussion of daily objects in terms of their design.
10. **MAKING DISCOVERIES IN A MUSEUM:** Visiting a museum to look at paintings and to discuss the artists' inspirations for the paintings.
11. **DISCOVERING PAINT:** Expression of things students have seen, heard or felt in the creative art activity of painting.
12. **DISCOVERING IDEAS FOR CHRISTMAS:** Students learn to use their own ideas for a practical purpose such as making gifts or decorations for the holidays. The art of printing is demonstrated.
13. **IF YOU DESIGNED YOUR SCHOOL:** A look at school buildings and their designs. Students will be asked to design an ideal school.
14. **DISCOVERING DESIGNS IN CLAY:** Use of the senses of sight and touch to create a three-dimensional art object using clay.
15. **HOW CAN YOU MAKE YOUR SCHOOL, HOME OR COMMUNITY MORE BEAUTIFUL?:** Stresses the responsibility students have to make their surroundings more attractive.
16. **DISCOVERING STITCHES:** A demonstration of threading a needle and making running and couching stitches.
17. **DISCOVERING SPACE:** Demonstrates the difference between a circle and a ball, a square and a block, and a triangle and a pyramid.
18. **PAPER TAKES SHAPE:** A demonstration of paper sculpture.
19. **DISCOVERING PUPPETS:** Demonstrates making a puppet and the staging of impromptu puppet shows.
20. **DISCOVERING CRAYONS:** New methods of using crayons—crayon etching and melted crayons.
21. **DISCOVERING USES FOR MACHINERY:** Ways that students can make their own slides, visuals for projectors and even films.
22. **DISCOVERING LIGHT AND DARK:** Developing an awareness of seeing light and dark in everyday surroundings.
23. **DISCOVERING ARRANGEMENTS:** Ways of using lines and shapes to arrange a variety of objects.
24. **DISCOVERING THE SENSES IN ART:** Helping students become more aware of how they can respond to art with their senses . . . and to expose them to more examples of famous artists' work.
25. **DISCOVERING ART TREASURES:** Visiting the Valentine Museum and the Virginia Museum of Fine Arts.
26. **HOW DOES YOUR WORLD CHANGE?:** Changes in trees, clouds and weather are discussed.
27. **WHAT IS ART?:** Compare and contrast examples of good quality art work and poor quality work.
28. **USING YOUR IMAGINATION:** Discuss methods of communicating ideas and emotions using pantomime.
29. **DISCOVERING RHYTHMIC PATTERNS:** Make students more aware of rhythm in art and nature.
30. **DISCOVERING OURSELVES THROUGH ART:** Student evaluation of their own art work.

30A. **EARLY AMERICAN CRAFTS:** Buffer lesson to be used in calendar year when needed.

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**

# ART ADVENTURES

## Fifteen, 20-minute lessons

## Grade 3

VC VT

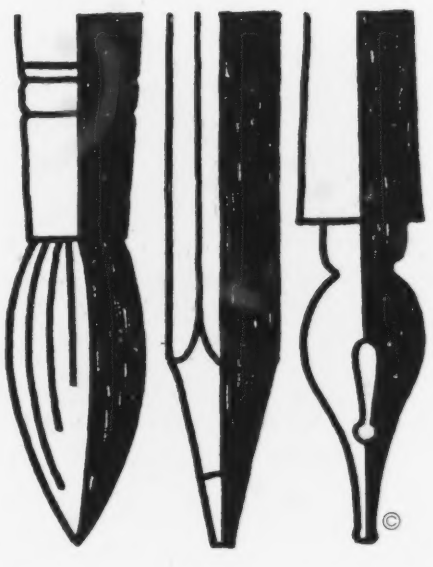
ART ADVENTURES is planned to provide art appreciation, enrichment and creative activities for the students. The lessons have been tailored to assist the student in developing expressive abilities, an understanding of our culture and a sense of discriminating taste.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART ADVENTURES and suggesting follow-up methods for the classroom. The other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She is a native of Washington, D.C., and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968, she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



LESSON SUMMARIES:

1. **ADVENTURES AHEAD:** Introduction to experimenting with paint to develop student awareness of pattern and design.
2. **WHAT CAN YOU DO WITH PAPER?:** Appreciation and understanding of paper as an art material through a demonstration of paper making in colonial Williamsburg, Virginia. Paper sculpture will be demonstrated so that students may express their own ideas in a three-dimensional form.
3. **TURN TO NATURE:** Nature as an inspiration for artists. An awareness of the beauty in trees will be interpreted by children.
4. **MAKE A STENCIL PRINT:** Simplifying shapes in nature will be the basis for designing a stencil print for use in daily life. Emphasis will be on relating shape to area to be decorated.
5. **COMMUNICATE WITH PAINT:** Students are encouraged to communicate ideas about their everyday life and experiences through tempera paint. Using a center of interest and overlapping to show distance will be stressed.
6. **LET'S WORK WITH CLAY:** Awareness of clay products, bricks, pottery and tiles. Constructing well-designed and decorated pinch pots will be demonstrated.
7. **AN OLD-FASHIONED CHRISTMAS:** Appreciation of hand-crafted toys and decorations of long ago.
8. **DECORATE THE WALLS:** This lesson gives students an awareness of how artists have decorated walls throughout history. Suggestions will be given for using many different materials to create their own wall decorations, such as paper sculpture, chalk, paint and clay.
9. **ANIMALS THAT NEVER WERE:** Through two- and three-dimensional work in salvage construction or drawings, students are encouraged to create their own imaginary animals.
10. **PAINT PLUS IMAGINATION:** Experimenting with blotting and blowing paint. Students may wish to create stories or poems about their paintings.
11. **LOOK AT US:** Students' observations of themselves and their friends as subject matter for two- or three-dimensional portraits, using salvage, paint or a variety of other materials.
12. **DO OIL AND WATER MIX?:** Experimenting with crayons and water colors in creating designs with crayon resist. Emphasis on contrast between light and dark colors and values.
13. **DESIGN IN SPACE:** Awareness of moving shapes in space—birds, leaves and branches—as applied to creating designs for mobiles.
14. **FUN WITH PUPPETS:** Methods of creating stick puppets so students can express their own ideas both visually and verbally.
15. **SEE WHAT WE HAVE DONE:** Guides to help students evaluate their own work so they can improve and grow in art. Displaying students' work and arranging bulletin boards will be demonstrated so all can enjoy and appreciate other students' and adult artists' work.

15A **ART IN YOUR LIFE:** Buffer lesson to be used in calendar year when needed.

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**

# ART HAS MANY FORMS

## Fifteen, 20-minute lessons

## Grade 4

COLOR VC VT

The telecourse ART HAS MANY FORMS is designed to provide art appreciation, enrichment and creative activities for the viewing students.

It is one of a block of five such series (Grades 1 through 5) produced by the Central Virginia ETV Corporation and distributed by Great Plains National.

Basic objectives of ART HAS MANY FORMS are to help the viewing students: develop the ability to express their ideas visually and creatively . . . develop an understanding of our culture . . . and develop discriminating taste so that art can be an important part of the student's daily life.

The accompanying teacher's guide contains a list of art supplies that may be used in conjunction with the series . . . plus a salvage materials chart, a bibliography and a glossary.

In addition to the fifteen lessons of ART HAS MANY FORMS, a buffer program is available for use if needed; however, it is not outlined in the teacher's guide.

A Washington, D.C. native, television teacher Sandra F. Waugaman was graduated with a B.A. in art education from the University of Maryland and taught elementary art in the Richmond Public Schools. Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association.

In 1968 she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, a fifth-grade level telecourse also distributed by Great Plains National.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

Lesson summaries:

1. **DOES ART HAVE MANY FORMS?**—Introduction and explanation of different forms of art
2. **PRINTING IS FUN**—Salvage printing, repeat patterns
3. **NATURE IS AN ARTIST**—Design qualities in nature
4. **FROM EARTH TO FIRE**—Coil bowls and animals in clay
5. **WHERE CAN YOU GET IDEAS?**—Discussion of where adult artists and other children found ideas for their art work
6. **GIVE PART OF YOURSELF**—Inexpensive gifts of good taste and gifts to make
7. **THE BEAUTY OF CHRISTMAS**—Christmas around the world
8. **EXPLORE WITH PAINT**—Opaque paints and transparent water colors
9. **WHAT DO YOU SEE?**—Careful observation of lines and shapes as a basis for drawing
10. **AN IMAGINATIVE NEEDLE**—Basic embroidery stitches and uses of stitchery
11. **ANIMALS EVERYWHERE**—Historic animals in art; drawing, painting, and making three-dimensional animals
12. **PUPPETS COME ALIVE**—Hand puppets and marionettes
13. **COLONIAL CRAFTS**—A visit to Colonial Williamsburg, with craft demonstrations of candlemaking, pewter casting, textile dyeing and shingle making
14. **POSTERS SPEAK OUT**—Lettering and poster design
15. **WE VISIT A MUSEUM**—Museum exhibits examined with special attention given to arrangement of the display

15A. **LOOKING AT ART**—A buffer lesson to be used during the year if necessary.

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**



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# ART FOR EVERY DAY

**Fifteen, 20-minute lessons**

**Grade 5**

VT VC COLOR

The series ART FOR EVERY DAY is the uppermost grade level presentation in a block of five art education telecourses (Grades 1 through 5) produced by the Central Virginia ETV Corporation and distributed by Great Plains National.

ART FOR EVERY DAY has the distinction of being a national ETV award winner. In 1968, the series received a Broadcast Media Award from San Francisco State College.

As in the other presentations, it has as its prime purpose that of providing art appreciation, enrichment and creative activities for the viewing students.

ART FOR EVERY DAY features, in addition to its regularly structured fifteen programs, a buffer lesson that can be used if necessary during the calendar year. This lesson, however, is not outlined in the teacher's guide.

The guide outlines the fifteen regular programs and contains a list of art supplies and salvage materials that may be used in conjunction with the series. Also included in the guide are a bibliography and a glossary.

The television teacher is Sandra F. Waugaman. A native of Washington, D.C., she took her B.A. in art education from the University of Maryland and taught elementary art in the Richmond Public Schools. Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

Lesson summaries:

1. **WHO IS AN ARTIST?**—Introduction and elements of design
2. **LET'S MAKE A PRINT**—Linoleum and cardboard printing
3. **PEOPLE IN ACTION**—Figure drawing
4. **WHAT MAKES AN ARTIST FAMOUS?**—Comparing and contrasting traditional and contemporary art
5. **FROM THIS EARTH**—Clay figures, slab construction and clay decoration
6. **ART WHEREVER YOU ARE**—Art at home and school, bulletin boards, and gift making and selection
7. **CHRISTMAS JOY**—Religious art
8. **ART AND MUSIC THROUGH THE AGES**—Art and music as a reflection of the times
9. **WHY CREATIVITY?**—Creative expression in painting, sculpture, music and dramatics
10. **PAINT YOUR WORLD**—Tempera paints, perspective
11. **THE THIRD DIMENSION**—Sculpture in wood, soap and salvage
12. **PUTTING ART TO WORK**—School beautification
13. **OVER AND UNDER**—Weaving techniques
14. **THE CHANGING SKYLINE**—Architecture then and now
15. **LET'S EVALUATE OUR WORK**—Evaluation of student art work

15A. **BUFFER LESSON**—To be used during the year if necessary

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**



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COLOR F

# KALVAK

**(Eskimo Art)**
**Color/Sound 16mm Film (18 minutes)**
**Grade 4 and Up**

Kalvak is an Eskimo woman in her late sixties. Until some twenty years ago, her fame rested solely in her reputation as the finest seamstress on Holman Island in Canada's Northwest Territories.

Then, a Jesuit priest discovered some of her drawings among her sewing patterns and, supplying her with drawing materials, encouraged her to develop her artistic talent. She has since become increasingly well known among art connoisseurs of the world as the creator of some of the most highly sophisticated and visually articulate drawings to emerge from the world of Eskimo art.

This "distaff Picasso of the North" is the subject of KALVAK, a film made by Leo Bushman, associate professor of art at the University of Calgary in Calgary, Alberta, Canada—in cooperation with the University's Department of Communications Media.

As a child, Kalvak went on many long hunting trips with her parents. She uses the subject matter of these experiences and thereby gives her drawings a strong environmental emphasis. When given color as a medium, she demonstrates a natural sense by producing beautifully sensitive compositions, innately Eskimo.

Her round face, intricately tattooed with the beauty marks of her culture, is animated with humor and occasionally she raises her strong voice to sing an Eskimo tune.

The film KALVAK gives a glimpse into the character, environment and problems of this visual sourceress and other artists and allows the audience to experience the power of Eskimo art.

**KALVAK may be used both by television transmission . . . or as an audio-visual presentation within a classroom. It may be either purchased or rented.**

**PURCHASE (without television rights).....$160**
**RENTAL (without television rights) ..... 15**

**Please contact Great Plains National for quotations on television use of this film.**

**KALVAK may be previewed at no cost—save for return shipping charges.**

GPNITL distributes Kalvak in the U.S. only. For other distribution information, contact:

*L. Alan Robertson*
*Director, Dept. of Comm. Media*
*University of Calgary*
*Calgary 44, Alberta, CANADA*
*403 284-5285*

**Produced by Leo Bushman . . . in cooperation with the University of Calgary's Department of Communications Media**

# FOR THE LOVE OF ART

## Fifteen, 20-minute lessons

## Intermediate Grades Level

"If a child has an awareness and a sensitivity to his world and what he has learned, he has creative potential. We can strengthen this potential by helping him develop confidence in his ability to handle the tools of art."

So states John N. Robbins, Jr., television teacher of FOR THE LOVE OF ART. Teacher Robbins proceeds to develop such student confidence in this art education series.

Five areas of artistic expression are studied in FOR THE LOVE OF ART—drawing, painting, graphics, clay and construction. On-camera students participate in each televised lesson. Both works by famous artists . . . and the art work of the children are shared with the student-viewers. Some of the skills discussed are designed to fit the average and low-average student while others are geared to students who need greater challenge.

Sample previews of typical pre-selected lessons from FOR THE LOVE OF ART are available on either quadruplex video tape or kinescope. A sample copy of the teacher guide may also be obtained.

LESSON SUMMARIES:

1. **LINE AND FORM:** By shaping, defining and creating dimensions, line carries our eye through all the vast experiences we share in painting, drawing, architecture and nature.
2. **SHAPE AND SPACE:** Shape is not only the configuration of an object or group of objects, it is also the space surrounding those objects.
3. **FACES AND FIGURES:** Students learn about the face and figure by sketching a live model, studying limbs and joints of a skeleton and by looking at famous paintings.
4. **BRUSH PAINTING:** Learning to feel comfortable with a brush, to handle it with ease and confidence, is a necessary fundamental in painting.
5. **VARIETY PAINTING I:** There are many tools for applying paint, beside brushes—sponges, squeeze bottles, sticks and cotton balls.
6. **VARIETY PAINTING II:** The student is encouraged to experiment with different textures of paint —spray enamel, finger paint, tempera/wheat paste . . . and with collage effects.
7. **MURAL MAKING:** Mural making has long been an exciting challenge to children. Their uninhibited use of color has resulted in often striking and beautiful compositions.
8. **GRAPHICS I:** The elements of anticipation and surprise experienced when transforming a design from one surface to another give printmaking an added appeal to children.
9. **GRAPHICS II:** Vegetable printing and "gadget" printing often bring surprising results. The greatest rewards, however, are involvement and personal satisfaction.
10. **GRAPHICS. III:** Other methods of transferring a design—stencils, linoleum blocks, printing clay. A few decorative aspects of designing and printing are also discussed.
11. **CLAY:** Children delight in transforming shapeless hunks of clay into ornamental or functional objects. The real thrill is in working the clay from idea to reality.

JOHN N. ROBBINS JR.

12. **PAPIER-MACHE:** This material can be used in dozens of ways to create objects that are among the most beautiful in three-dimensional art.
13. **PAPER SCULPTURE:** By scoring, cutting, bending, rolling and folding, flat ordinary construction paper can be magically turned into a variety of three-dimensional forms.
14. **MOBILES AND STABILES:** Balancing and counterbalancing become ideas to challenge young artists in designing and building a mobile—a sculpture using motion as a basic purpose.
15. **MASKS:** Masks are dramatic. They can delight or frighten the observer and can be made from a wide variety of materials, papier-mache, paper bags, or by paper sculpture.

**Produced by the Greater Washington TV Ass'n, Inc., Washington, D.C., at WETA-TV**



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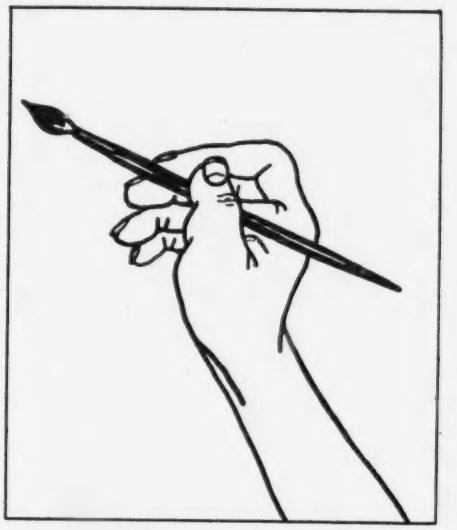
# CREATING ART

## Sixteen, 20-minute lessons

## Upper Elementary



COLOR VC VT

MP ATI

CREATING ART strives to present in these telecasts the upmost stimulation for individual creative expressions, artistic awareness and appreciation. The programs are designed to help children see, create and understand art forms, and to help teachers become more knowledgeable about the process of teaching and motivating children through visual arts.

The series is a tool for motivation and an exposure to the vast world of visual communication; it defines for teachers and students the content of art, the relationship of the individual to his visual environment, the visual language of art, and the correlation between the child's expressions and the artist's expressions.

The content of the series is based on the assumptions that:

—Art is worthwhile for all;

—Art can help students become more attentive to aesthetic dimension;

—Art can help all students find ways to communicate with visual symbols;

—Art and its many facets have played a vital role in the development of our culture, past and present; and

—Teachers need to organize a quality art program for all students.

There are three parts to this elementary level series. Part One deals with LEARNING TO SEE and consists of six programs: The Visual Environment, Line and Shape, Texture, Color, Space and Movement, and the Subjects of Art. Part Two deals with LEARNING TO CREATE ART FORMS and consists of seven programs: Creating Art Through Drawing, Printing, Painting, Modeling and Pottery Making, Stitching and Weaving, Collage, and Sculpturing. Part Three deals with LEARNING TO UNDERSTAND ART and consists of three programs: Understanding the Intent of Art and Artists, Making Judgments About Art and Making an Aesthetic Statement.

These telecasts are available in either color or monochrome format. Television teacher William Bealmer, is assistant superintendent, Division of Instruction, Office of the Superintendent of Public Instruction, Springfield, Illinois.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**CREATING ART program titles and synopses:**

**PART 1: LEARNING TO SEE**

1. **LEARNING TO SEE THE VISUAL ENVIRONMENT**—helps strengthen the student's awareness to his visual world and to sharpen sensitivity to people, objects and things.
2. **LEARNING TO SEE LINE AND SHAPE**—helps the student learn about line and shape and to expose him to these art elements as they appear in his visual world.
3. **LEARNING TO SEE TEXTURE**—helps the student see texture and become aware of actual as well as created textures.
4. **LEARNING TO SEE COLOR**—helps the student explore the world of color and to grasp meanings and significance in the use of color.
5. **LEARNING TO SEE SPACE AND MOVEMENT**—helps the student sense various motions which occur and to see the relationships of space and motion to visual expression.
6. **LEARNING TO SEE THE SUBJECTS OF ART**—shows the student the sources and inspiration for subject matter for visual expressions.

**PART 2: LEARNING TO CREATE ART FORMS**

7. **DRAWING**—helps students learn about drawing and to find ways to use line to create quality drawings.
8. **PRINTING**—helps students learn the techniques of printing and how these can be utilized for visual expressions.
9. **PAINTING**—helps students learn about using paint and other media for painting.
10. **MODELING AND POTTERY MAKING**—helps students experiment with a plastic material and to construct objects of clay.
11. **STITCHING AND WEAVING**—helps students learn various techniques in combining threads and fabrics.
12. **COLLAGE MAKING**—helps students find ways to combine various media.
13. **SCULPTURING**—helps students build and design three-dimensional forms.

**PART 3: LEARNING TO UNDERSTAND ART**

14. **THE INTENT OF ART AND ARTISTS**—helps students realize the intent of artists and what they believe about their own expressions.
15. **THE JUDGMENTS ABOUT ART**—helps students develop a critical and appreciative attitude about a work of art.
16. **AN AESTHETIC STATEMENT**—helps students develop a feeling about an artist, how he works, and how he utilizes the elements of art.

**Produced for Office of the Superintendent of Public Instruction, State of Illinois**
**. . . by Bradley University TV Center at WIRL-TV, Peoria, Illinois**



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# AVENIDA DE INGLES

## Thirty, 15-minute lessons

## Primary Grades

NICK SANTIAGO

AVENIDA DE INGLES is designed for Spanish-speaking children who, upon entering school, find themselves faced with a number of problems—a language barrier, cultural differences, and adjustment to a new and foreign daily routine.

The series represents a balanced presentation of what is known about linguistics . . . and the role of motivation in language learning. Program content is designed to encourage the viewers to want to learn and use English, while still maintaining a positive attitude toward their native language. The teaching content emphasizes responses to questions, commands and assertions. And, although the lessons are designed for follow-up by the classroom teacher, the lessons are not totally dependent on such follow-up.

Teacher/producer Nick Santiago becomes the on-camera Don Nicolas. Fantasy settings, puppets and special guests greet the classroom viewers as Don Nicolas invites the children to meet him in the courtyard of his home. In addition to the courtyard meetings, visits to stores and other places of interest along the avenida help reinforce the idea that AVENIDA DE INGLES is a very special street where very special people live—special people because everyone there can speak or is learning to speak a second language.

The teaching content consists of patterns selected for: (1) high frequency and immediate usability in the classroom and peer environment; and (2) the absence of multiple predictable structural and/or pronunciation problems. The sequence of patterns progresses from shorter to longer utterances. The general procedure used for teaching and recycling in AVENIDA DE INGLES is:

**Program A—Pattern X is presented initially for listening comprehension and sound saturation in a dramatized situation.**

**Program B—Pattern X is taught to the viewer. Pattern Y is presented initially.**

**Program C—Pattern X is reviewed and practiced. Pattern Y is taught. Pattern Z is introduced.**

**—Each pattern is recycled for review practice periodically throughout the series.**

**—Patterns are introduced in a series of dialogues, making up meaningful units. These units progress from the simple to the more complex.**

**—Periodic evaluation programs provide opportunities for the viewer and the classroom teacher to assess comprehension.**

VC VT

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

OUTLINE OF COURSE (phrases introduced for comprehension in each lesson):

1. "Hi" and "Bye"
2. "Come here."
3. "Sit down," "Stand up," "Thank you" and "You're welcome."
4. Continues the study of the phrases: "Thank you" and "You're welcome."
5. "May I have a . . . . . ?"
6. "How are you?" and "Fine, thank you."
7. "What's that?" and "It's a . . . . . ."
8. "What's that?" and "What do you have?"
9. "What's that?" and "Do you want it?" and "No, thank you."
10. "Do you want it?" and "Yes, please."
11. "What are you doing?"
12. "I'm jumping rope." and "I'm (stretching, running, hopping).
13. "Where's the (coat, sweater, hat, watch)?" and "It's on the (bed, table, chair, television, record player)."
14. "It's on the (chair, bed)." and "No, it's not on the (chair, bed)." and "I'm (pasting, stapling, cutting)."
15. "Where are you going?" and "To the (store, house)."
16. "It's a (big, little) (hat, pencil, bone)."
17. "What's the matter?" and "My (head, stomach, throat) hurts."
18. "It's under the (bench, wagon, tricycle, trunk)."
19. "Do you want to play (doctor, ball, jumprope)?" and "(Okay, Yes)!" and "Let's play (doctor, ball, jumprope)."
20. "What do you want?" and "I want some (cake, milk), please."
21. "Where's Carlos?" and "He's in the (hat, bag, box)."
22. "Please bring me two (cars, candy bars, flowers)."
23. "I want some (apples, pencils) and some (bananas, crayons)." and "Where are they?" and "They're on the shelf."
24. "How many (apples, bananas, wagons, pencils) do you see?" and "Count them."
25. "Where are you going?" and "To the library."
26. "Be careful."
27. "May I go to the library?"
28. "Where is he going?" and "To the (store, playground)."
29. Review
30. Review

30A. Optional—Haloween Special

**Produced by the San Diego (Cal.) Area Instructional Television Authority at KEBS-TV**

# CARRASCOLENDAS

**Thirty, 30-minute lessons**
**Grades 1 and 2**

VC VT

The aim of the CARRASCOLENDAS telecourse is to facilitate the bi-lingual education of Mexican-American children. The Spanish word Carrascolendas translates; "local festival".

The CARRASCOLENDAS series features elementary school children and unusual residents of the imaginary CARRASCOLENDAS community (including actors and actresses in fanciful costumes . . . and puppets) in short humorous dramatizations. The skits emphasize — in a fun and frolic form — situation-concepts in the areas of social studies, self-awareness, linguistic development and school readiness. Adding to the variety of the programs is the use of "quick takes" of cartoon drawings and filmed visits to such locations as a zoo and a circus.

Featured residents of the imaginery community (where both Spanish and English are spoken) include a lion named Agapito Gomez y Gomez y Gomez; Don Pedro, a jack-of-all trades, and his friend Marieta; and "tigerburger" cook, Mr. Jones. Executive producer of the series, Aida Barrera, is narrator/teacher, assisted by Jose Vilarreal. Two other members of the cast are Manolin and Ruperto, puppets made especially for the CARRASCOLENDAS series by puppet designer George Latshaw of Macedonia, Ohio.

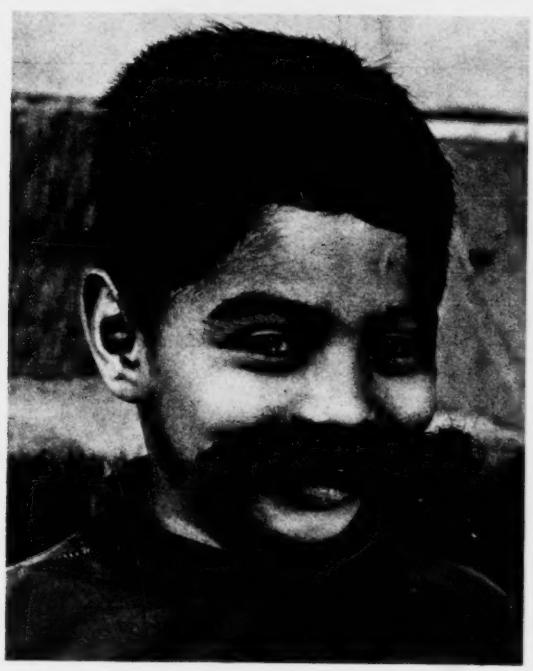
A study of CARRASCOLENDAS, conducted by the Center for Communication Research at the University of Texas, stated that "viewing CARRASCOLENDAS had the effect of improving the children's performance in overall language behavior in both Spanish and English. The study was designed to test student improvement for both languages in five areas: multi-cultural social environment of the Mexican-American child, language skills, symbolic representation, physical environment, and cognitive processes.

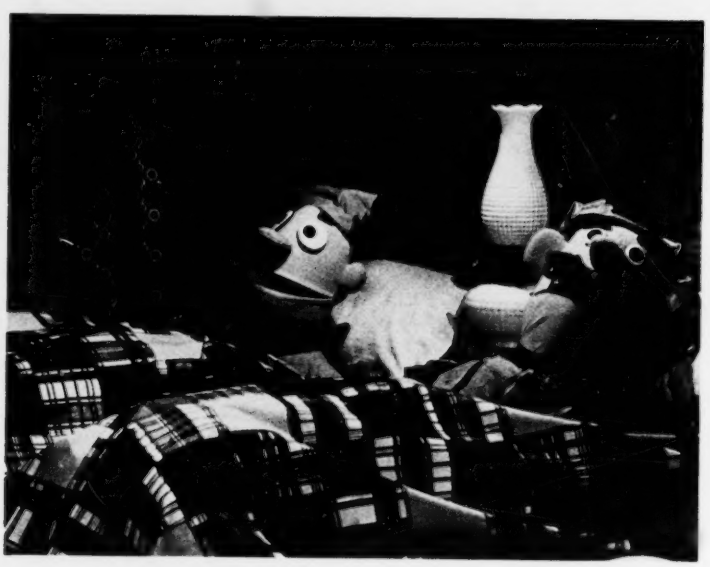
The children were divided into two groups — viewers and non-viewers of the programs. Each of the groups was sub-divided on the basis of grade (first and second) and according to whether they were currently participating in a standard classroom or in an ongoing bi-lingual class. Testing was conducted in both English and Spanish before the series began and at its conclusion.

The test results showed a definite improvement in the bi-lingual abilities of the students. The English tests indicated that second graders who watched the show improved their knowledge of the multi-cultural social environment. Students in both grades showed improvement in the areas of physical environment. and cognitive development, as well as in overall language behavior. In the Spanish testing, viewers did better than non-viewers on the total language score.

In addition to the thirty lessons of CARRASCOLENDAS, there are also three, 30-minute teacher utilization programs.

Pre-selected lessons from CARRASCOLENDAS are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.





**Produced by Southwest Texas Educational Television Council at KLRN-TV, Austin-San Antonio . . . in conjunction with Education Service Center, Region XIII, Austin**

# HABLO ESPANOL

**One-hundred, 15-minute lessons**

**Grade 5**

This first course in Spanish is primarily concerned with teaching fifth grade students to understand and speak Spanish. The lessons are planned for three-a-week screenings and are organized in units by subjects. For instance, one block of lessons covers greetings, courtesies and farewells. Another block deals with the family. The student is familiarized with patterns of speech during the telecourse and then, in the 15-minute follow-up period, uses the knowledge in the performance of games, pantomimes and the like.

# HABLO MAS ESPANOL

**Sixty-four, 15-minute lessons**

**Grade 6**

As in the preceding course, this second-year Spanish series uses the conversational approach along with the introduction of some carefully controlled simple reading and writing exercises. It too follows a 15-minute telecast and 15-minute follow-up format—but lessons are screened on a two-a-week basis.

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This two-year sequence in Spanish language instruction was developed through a carefully controlled research program in the Denver Public Schools. Through this research were determined practices that produced the highest proficiency in student achievement.

Originally used for the fifth and sixth grades, it should be noted that the series could be equally as effective in any of the upper elementary grades.

The testing periods, which are also administered via television, represent the most advanced thinking in test construction for evaluating foreign language comprehension.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER FRED MANZANARES

VT VC

**Produced by the Denver Public Schools at KRMA-TV**

# BB'S COVER THE GLOBE

**Twelve, 15-minute lessons**
**Primary and Intermediate Levels**

VT VC COLOR

BB'S COVER THE GLOBE is a different and creative approach to teaching the basic fundamentals of map and globe skills.

Major activity in the lessons centers about the adventures of super salesman Breezy Barnhill and his young friend and assistant, Bartholomew. Breezy, often confused by his lack of a sense of direction, rapidly learns the basic map and globe usage skills; and, in turn, presents this information to the viewing students.

The series begins with a presentation of simple map making and evolves into more advanced skills as map symbols, cardinal directions, map scales and parallels and meridians are taught.

The brightly colored, stylized sets of BB'S COVER THE GLOBE are designed to create interest and stimulate learning. They depict such locations as a pirate island, an Indian reservation, a warehouse office, a bus station, a school, and an early-day airplane. The musical theme of the series is reminiscent of a player piano.

NOTE: In addition to the regular lessons summarized below, there is also available a 30-minute in-service program which constitutes an overview of BB'S COVER THE GLOBE. It contains lesson excerpts with suggestions for follow-up and an explanation of the concepts taught.

Pre-selected lessons from BB'S COVER THE GLOBE are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package aslo includes a returnable copy of a teacher's guide for the series.

**Number and purpose - summaries for the lessons of BB'S COVER THE GLOBE:**

**1. MAKING MAP PLANS** — to demonstrate that map symbols show the locations of various places and things on maps; to explain that maps help us show someone what an area looks like; to understand how to make simple maps.

**2. CONCEPT OF MAPS AND GLOBES** — to define a globe and familiarize pupils with handling globes; to define maps and acquaint pupils with the values of these; to explain that a map shows part of the earth's surface that is also shown on the globe; to explain that this same area may appear differently on the map and the globe because of curved lines; to explain map distortion.

**3. CARDINAL DIRECTIONS** — to learn to orient one's direction; to be able to show, when one direction is known, where all directions are; to learn where north is.

**4. DEVISING MAP SYMBOLS: REINFORCING CARDINAL DIRECTIONS** — to discuss the need for map symbols; to practice devising simple symbols on maps; to practice map making; to reinforce the four cardinal directions; to define map key; to illustrate different types of maps.

**5. MAP SCALES** — to show that a map scale measures distance on a map in relation to distance on the earth; to show that a scale is necessary to determine distance because most maps cannot be drawn full scale.

**6. INTERPRETING MAP SYMBOLS** — to show that symbols within any one map must be consistent; to illustrate that certain symbols are often used on many maps to mean the same things; to emphasize that the key (legend) tells us what particular symbols a map is using.

**7. MAP MAKING SKILLS** — to reinforce the interpretation of map symbols; to show that map symbols are standard and that different maps may use symbols to represent different things; to stress the correct use of the map key.

**8. TOPOGRAPHIC FEATURES (I)** — to present the following topographic features: river, delta, mouth and sea; to explain and discuss these topographic features; to give practice in locating these features on maps and globes.

**9. TOPOGRAPHICAL FEATURES (II)** — to continue the explanation of certain topographical features — adding these terms: strait, canal, isthmus, peninsula and island; to discuss and to provide practice in locating these topographical features on maps and globes.

**10. INTERPRETING POLITICAL MAPS** — to help pupils understand what a political map is; to clarify political division — countries, states, counties, cities, towns — on a political map; to teach pupils to be able to get information from political maps; to show how political maps change as a country's territory changes; to present historical political maps of states.

**11. INTERPRETING WEATHER MAPS** — to teach pupils to be able to interpret the basic symbols used on weather maps; to teach pupils about these weather instruments; thermometer, barometer, anemometer, hygrometer; to define meteorologist; to explain air pressure, both high and low.

**12. INTRODUCING PARALLELS AND MERIDIANS** — to explain the grid system as the network of lines on the map or globe and as a help in locating places; to define and illustrate parallels of latitude and meridians of longitude; to illustrate that parallels run east and west and measure distance north and south, and that meridians run north and south and measure distance east and west.

**Produced by the Mississippi Authority for Educational Television at Jackson**



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# PROJECT SURVIVAL

VT VC COLOR

## Intermediate and Junior High Levels

## Eleven, 20-minute lessons

PROJECT SURVIVAL is designed to assist students in building upon basic map and globe skills and to further develop such skills. A lower grade level series in this subject area is BB'S COVER THE GLOBE, also distributed by Great Plains National and described elsewhere in this catalog.

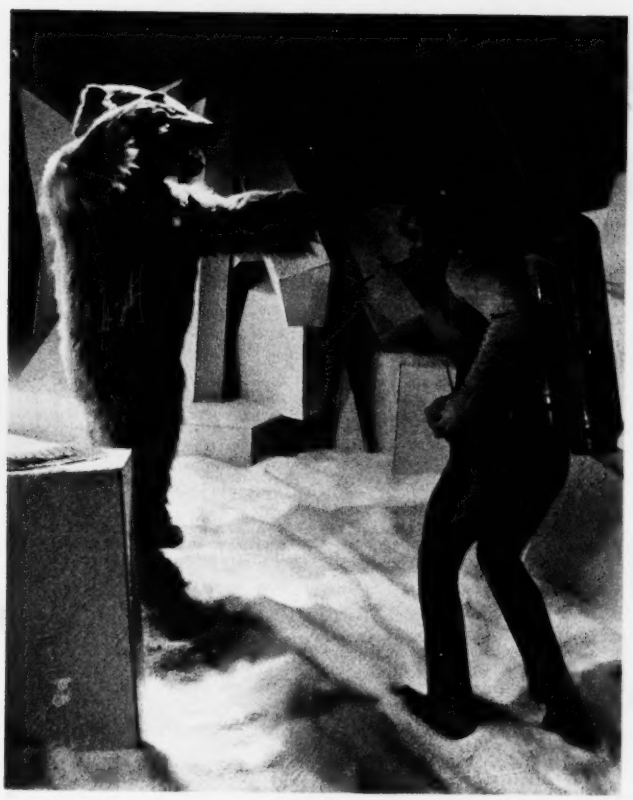
The lessons of PROJECT SURVIVAL center about the activities of Kadet Evor, a spaceman from another universe. Evor must successfully complete a survival mission on the planet Earth by learning map and globe skills.

The series begins with an explanation of orientating to the direction north and to the other directions. Each lesson moves through the various map and globe skills, continually building and reviewing until the culmination lesson on road maps. This final lesson offers a practical approach to the skills learned throughout the entire series.

By means of a monitor screen on the orbiting mother spacecraft, other space kadets, as well as the viewing pupils, are able to watch Evor's progress and learn as he does.

Numerous effects and the elaborate spacecraft set are designed to capture the viewing student's interest as are the earth locations visited by Evor. The space mood is further heightened by an appropriate musical theme.

Pre-selected lessons from PROJECT SURVIVAL are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.



**Titles and purpose-summaries for the lessons of PROJECT SURVIVAL:**

**1. LOOKING NORTHWARD** — to recognize that the earth's axis points toward the North Star; to identify ways of locating the direction "north," to recognize that a compass needle always points north; to define a compass rose and to explain its value.

**2. KNOWING WHERE YOU'RE GOING** — to identify that south is always opposite north; to identify that east is to the right and west is to the left when facing north; to identify that east and west are always opposite each other; to identify that northeast lies between north and east, southeast lies between south and east, northwest lies between north and west, southwest lies between south and west.

**3. MAP SCALES: HOW AND WHY?** — to identify that a map scale relates distance on a map to distance on earth; to recognize that not all maps use the same scale; to recognize that to be able to compute distance on maps one must measure and relate the measurement of the land area to the map scale; to compute distance on maps; to draw simple maps to scale.

**4. ANGLELAND** — to identify angles; to identify angles as a means of measuring distance on maps; to recognize that angles are measured in degrees; to demonstrate the protractor; to correctly use the protractor in measuring angles.

**5. THE CASE FOR MAPS AND GLOBES** — to recognize that a globe is a true model of the earth; to recognize that a map is not a true model of the earth for it distorts shapes and sizes; to identify that maps are easier to use because: 1) they are cheaper, 2) they are easier to store and handle, 3) they may show the entire world at one time, 4) they often show more of a variety of information — such as political regions, relief, land use, precipitation, population, products, historical information, etc., and 5) they offer an easier means of measuring distance.

**6. ATTITUDE ON LATITUDE** — to identify the grid system on maps and globes; to recognize that the grid system is used to locate places; to define "hemisphere"; to recognize that latitude measures distance north and south of the equator in degrees and minutes and in miles; to locate places by using parallels of latitude.

**7. POLE TO POLE** — to recognize a polar projection as a view directly over either pole; to recognize that meridians of longitude run from pole to pole — north and south — measuring distance east-west in degrees; to locate the prime meridian (0 degrees longitude) at Greenwich, England; to locate places by using the meridians of longitude.

**8. LINES TO FIND** — to recognize that the entire grid system must be used to locate exact places; to locate places exactly by using the entire grid; to identify the correct order of writing latitude and longitude; to review latitude and longitude.

**9. ART OF EARTH TRAVEL: REVIEW** — to review the concepts and material presented in the first eight lessons.

**10. ART OF EARTH TRAVEL: MANY MAPS TO USE** — to recognize relief maps as those which show land elevation; to read relief maps effectively; to recognize the uses of other special maps — such as population, precipitation, political and land use maps; to read these special maps effectively.

**11. ART OF EARTH TRAVEL: INTERPRETING ROAD MAPS** — to recognize a road map as a special map; to read a road map correctly; to trace a route along a road map correctly; to recognize and interpret symbols used on road maps correctly; to recognize the practical aspects of skills previously learned.



**Produced by Mississippi Authority for Educational Television in Jackson**

# GEOGRAPHY

VC VT

## Thirty-four, 20-minute lessons

## Grade 4

The improvement of map and globe skills is only a part of this interesting enrichment course. The pupil is also aided in developing many social understandings by being made aware of the importance of geography in the life of man.

Although keyed to the traditional fourth grade curriculum, other grades can benefit from use of the course since it is not designed to provide a total teaching experience but rather to provide motivation and enrichment for all students consistent with their abilities and interests.

The series is divided into four general areas: General Geographic Concepts, Hot-Wet and Hot-Dry Lands, Highland and Lowland Regions, and The World of Many People.

Instructor John Rugg has been a television teacher in Denver, Colo., for several years. During this time he has taught science, geography, mathematics and history from grades four through six. An established teacher before starting his television work, Mr. Rugg holds a Master's Degree from the University of California at Los Angeles.

Program guests during the GEOGRAPHY series include a Mt. Everest climber, an Eskimo child, a visitor from the country of Lebanon and a world traveler.

A teacher guide accompanying the course provides advance information on each lesson—concepts to be explored, vocabulary, class preparation suggestions and tips on follow-up activities.

The lesson titles of GEOGRAPHY:

**Unit I: LEARNING TO THINK GEOGRAPHICALLY**

1. **OUR EARTH IN THE SPACE AGE**—views the earth from an astronaut's point of view.
2. **GEOGRAPHICAL TERMS WE SHOULD KNOW**—explains what causes the changes in season and the revolution and rotation of the earth.
3. **LOOKING AT THE CONTINENTS**—looks briefly at each of the seven continents.
4. **MEETING TWO PEOPLE FROM TWO DIFFERENT CONTINENTS**—contrasts the way a lady from India and a six-year-old Eskimo boy live.
5. **EXPLORING THE OCEANS OF THE WORLD**—acquaints the children with scuba diving as well as underwater scenes.
6. **OCEANS WORK FOR US**—explains the parts of a wave and shows how the sea works for us.
7. **FINDING OUR WAY ON EARTH**—introduces map study.
8. **HOW MAPS ARE MADE**—explains projection, cartography and types of maps.

**Unit II: HOT-WET, HOT-DRY LANDS**

9. **WHAT ARE DESERTS LIKE?**—describes desert artifacts and life in desert areas.
10. **CONTRASTING WAYS OF LIVING IN DESERTS**—shows examples of desert living.
11. **LIVING AT THE EQUATOR**—shows how living may vary along the equator.
12. **RIVERS AND LAKES—THEIR IMPORTANCE TO MAN**—explains the water cycle.
13. **AFRICA—LAND OF CONTRAST**—takes the children on a photographing "safari" in Africa.
14. **INDIANS OF THE SOUTHWEST**—develops an understanding of early Indian life in the Southwest by taking a visit to a Hopi Indian reservation.
15. **CROSSROADS OF THE WORLD—THE NEAR EAST**—consists of a description of life in the Near East by Shafek Khaled, a resident of Lebanon.
16. **HALFWAY AROUND THE WORLD TO SOUTHEAST ASIA**—children take a magic carpet ride to see Bangkok, rice paddies, rubber plantations, tea, teakwood and some unusual sporting events.

**Unit III: HIGHLAND-LOWLAND AREAS**

17. **MOUNTAINS OF THE WORLD**—orients children to exactly what a mountain is and how a mountain is formed.
18. **THE HIGHEST MOUNTAIN IN THE WORLD: MT. EVEREST**—takes the children to the "top" through pictures with a narration by Dick Pownall, a member of the American Everest Expedition.
19. **LIVING IN MOUNTAINS—SWITZERLAND**—presents scenes of Geneva, Lucerne and winter sports.
20. **FROM OUR MOUNTAINS—WATER TO DRINK**—explains how homes get their water.
21. **LOWLANDS OF EUROPE—THE NETHERLANDS**—develops an understanding of polders, dikes, products and people in this interesting part of Europe.

TV TEACHER JOHN RUGG

22. **LIFE AT THE FAR NORTH**—shows the way of life of Eskimos and Laplanders.
23. **CAN WE LIVE ON ANTARCTICA?**—provides filmed expeditions to this highest of all continents.
24. **LEARNING ABOUT EARLY MAN**—explains how it is possible to piece together the story of early man, how he must have looked, his tools and his way of life.

**Unit IV: WORLD OF MANY PEOPLE**

25. **SUPERCITY OF TOMORROW—ATLANTIC SEABOARD**—studies the beginnings of the "megalopolis".
26. **A VISIT TO AN ATLANTIC ISLAND GROUP—UNITED KINGDOM**—a leprechaun provides a magical touch to the impressions of the United Kingdom.
27. **A VISIT TO A PACIFIC ISLAND GROUP—JAPAN**—invites the children to sit in a Japanese home to learn the ways and customs of these progressive people.
28. **FROM EASTERN EUROPE TO THE BERING SEA—RUSSIA**—introduces the largest country in the world.
29. **SOUTHERN EUROPE—PAST AND PRESENT**—shows the contrasts between Caesar's Italy and the Italy of the 20th Century.
30. **AUSTRALIA—A CONTINENT AND A COUNTRY**—explores the land "down under".
31. **FOOD FOR THE WORLD OF MANY PEOPLE**—stresses the importance of an adequate food supply.
32. **WORLD OF NATURAL RESOURCES**—explains the importance of our natural resources.
33. **THE INFLUENCE OF GEOGRAPHY ON TRANSPORTATION**—traces the development of transportation and its significance.
34. **WHY MAN LIVES WHERE HE DOES**—discusses why people live where they do.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by the Denver Public Schools at KRMA-TV**



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## GEOGRAPHY FOR THE GIFTED

**Twelve, 30-minute lessons**
**Grades 5 or 6**

VT

## MATHEMATICS FOR THE GIFTED

**Twelve, 30-minute lessons**
**Grades 5 or 6**

VT

## ASTRONOMY FOR THE GIFTED

**Twelve, 30-minute lessons**
**Grades 5 or 6**

VT

This series of courses was produced through a grant from the Department of Program Development for Gifted Children, State of Illinois, to determine if gifted elementary students could profit intellectually from televised enrichment lessons without an additional burden of preparation and instruction being placed upon a classroom teacher.

The courses are designed to present information and concepts in fields not generally explored by elementary school curricula . . . to provide insights into these areas . . . and to act as stimuli to further independent inquiry.

A project book has been developed for each course. Because the students will not be viewing the courses in traditional class situations, these books are designed to supplement and reinforce the concepts taught and to suggest additional projects and activities the student may wish to undertake independently.

Many workbook problems are "programmed," thus leading the student to the correct answer. In some cases, students will work in the books along with the television teacher. Experimentation has indicated that additional classroom teacher participation in preparatory and follow-up activities can enable a less rigorously selected group of students to benefit from the lessons. A packet of materials is available to assist teachers who desire to plan such active participation.

A bibliography of books and other materials has been prepared for each series of lessons in the courses.

Quad tapes or a kine of typical lessons from the course—and sample copies of the accompanying teacher's guide and other auxiliary material—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from each of the courses are available as a part of this "no obligation" sampling service.

**GEOGRAPHY TEACHER: Everett G. Smith, Jr.**
**MATHEMATICS TEACHERS: Robert and Nancy R. Wirtz**
**ASTRONOMY TEACHER: Gail Pierce**

GEOGRAPHY TEACHER
EVERETT G. SMITH JR.

**GEOGRAPHY**

LESSON 1: Classification of earth features . . . map distributions and scales
LESSON 2: Comparison of maps and globes . . . plotting a map . . . comparisons of different map projections
LESSON 3: Map reading
LESSON 4: Isotherms
LESSON 5: Contour maps . . . constructing profiles
LESSON 6: Relationships between cities and landforms . . . distribution of cities on continents . . . climate and population distribution
LESSON 7: World areas with rapidly growing populations
LESSON 8: Locations of cities
LESSON 9: Analyzing a community
LESSON 10: City growth patterns
LESSON 11: Agriculture in the United States . . . industrial cities in the United States
LESSON 12: Suggestions for carrying the study of geography further

**MATHEMATICS**

LESSON 1: Finding Areas by Triangulations
LESSON 2: Noting Patterns in a Summary of Results
LESSON 3: Exploring New Relationships
LESSON 4: A New Area Formula—Pick's Theorem
LESSON 5: Putting Pick's Theorem to Work
LESSON 6: "Squares" on Lines in a Grid
LESSON 7: Comparing Lengths of Lines in a Grid
LESSON 8: Pythagorean Theorem
LESSON 9: Introduction of Square Numbers
LESSON 10: Noting Patterns in Square Numbers
LESSON 11: Background for Consideration of Irrational Numbers
LESSON 12: Exploring Problems with Limited Grids

**ASTRONOMY**

LESSON 1: Drawing and measuring angles
LESSON 2: Working with circumference, circles and scale drawings
LESSON 3: Using a range finder
LESSON 4: Using the range finder to measure the angular diameter of a distant object
LESSON 5: Measuring distance in space
LESSON 6: Measuring distance in space
LESSON 7: Measuring parallax effect with a range finder
LESSON 8: Building and using a gnomon
LESSON 9: Measuring angular elevation of the sun . . . estimating elevation . . . star gazing
LESSON 10: Using star maps . . . plotting the path of the moon . . . plotting the path of the sun
LESSON 11: Motion models of day and night . . . constructing a zodiac wheel
LESSON 12: Experiments with motion models

**Produced by the University of Illinois at WILL-TV**



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# AMERICANS ALL

## Thirty-one, 20-minute lessons

## Grades 4, 5 or 6

This is a highly informative and valuable enrichment course to supplement the study of American History in the upper elementary grades.

Using a variety of production techniques, highlights in the lives of outstanding Americans are presented in a manner that adds realism and meaning to them.

Each lesson emphasizes the desirable qualities of leadership, perseverance and personal drive necessary to achieve goals. Though a single pat formula for attaining success seems not to be in evidence, the viewer is shown the importance which the melting pot society of America apparently played in helping the subjects contribute to the strength of the nation.

Every student who is alert to subtle influence will detect that each of the famous subjects used his own particular skills, talents and abilities to become a worthwhile, contributing member of our society.

Each episode is a self-contained program and thus the various lessons can be presented in any sequence necessary to meet the needs of the local curriculum.

A teacher's guide containing helpful suggestions for study and follow-up activities and valuable bibliographies accompanies the course.

The lesson numbers of AMERICANS ALL . . . and a listing of the renowned personages under study:

1. Roger Williams
2. Thomas Paine
3. Nathan Hale
4. Benjamin Franklin
5. George Washington
6. John Paul Jones
7. Thomas Jefferson
8. Lewis and Clark
9. Eli Whitney
10. Andrew Jackson
11. Emerson and Thoreau
12. Henry Clay
13. Horace Mann
14. Sam Houston
15. Harriet Beecher Stowe
16. Abraham Lincoln
17. Mark Twain
18. Robert E. Lee
19. Clara Barton
20. Kit Carson
21. Samuel Gompers
22. Andrew Carnegie
23. Theodore Roosevelt
24. Jane Addams
25. Thomas Edison
26. Woodrow Wilson
27. Oliver Wendell Holmes Jr.
28. Albert Einstein
29. Franklin Roosevelt
30. Lou Gehrig
31. Ralph Bunche

TV TEACHER JOHN RUGG

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

VT VC

**Produced by the Denver Public Schools at KRMA-TV**

TV TEACHER
DR. ROBERT N. MANLEY

# RAILS WEST

VC VT

## Five, 30-minute programs

## Grade 4 through Adult

The snort of the Iron Horse and its early trips westward over the plains and mountains provide the backdrop for this song and story look at the history of Western America.

The westward push brought both joy and despair to the builders and the men of fortune and agriculture who followed in its wake. This fashioning of a grand American legend along with its memorable events and personages is retold by Dr. Robert N. Manley in a most enjoyable and informative series.

Though historically correct, the programs are heavy in their emphasis of the folklore and culture of early Western America. Dr. Manley captures the moods of these times through sparkling lecture and song. He accompanies himself on the guitar as he relates the plaints, joy and humor of the pioneers as they themselves expressed them through music.

The series captures the excitement of the people of the West who saw a bright future for themselves with the coming of the railroad and attendant industry and development. It tells of the problems encountered in the actual building of the railroad. It separates fact from fancy in regard to the legendary characters who sprang from the big western push. The problems of the homesteaders and the cattlemen receive full attention in one of the programs. The disillusioning days of depression are pondered by Dr. Manley as he explains the reasons for and results of this dark period in the development of the plains farmer. And, finally, the full circle of the railroads' development is discussed—from shiny new to the rusting rails of today.

Because RAILS WEST is designed strictly as an enrichment experience, there is a wide range of grade application. Students from the upper elementary grades through the adult level will find educational value in the programs.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

RAILS WEST Program Summaries:

1. **MANIFEST DESTINY:** The story of the United States is in many ways the story of western migration. As the frontier expanded past the Mississippi Valley, the pattern of western movement changed and the people "jumped" what they considered "The Great American Desert" to settle in the fertile valleys of the Pacific Coast. It was not until the end of the Civil War and the transcontinental railroad was under construction, that people saw a bright future for themselves on the Western plains.
2. **WEST TO PROMONTORY:** The railroad had tremendous appeal to the people of the West who saw that settlement was dependent on adequate transportation. Building the railroad, however, turned out to be a difficult venture, mainly due to the lack of adequate financial backing. Despite these obstacles, the transcontinental road was finished and quickly other railroads followed the Pacific across the continent.
3. **END OF TRACK:** Throughout the period of railway construction, fiction combined with fact to write the legend of the American West. The "end of track" towns gathered all sorts of people together, from buffalo hunters to painted women. But the most famous, or infamous of all, were the badmen of the West. Men like Jesse James and Sam Bass became glorified by the writers. Yet others, courageous in their own way, are part of the west: the Indians who fought to save their land and the burly, Irish railroaders who bound the continent together with iron rails.
4. **NESTERS AND CATTLEMEN:** The railroads spared no effort to encourage settlement along their road beds. Thousands of settlers answered the call and built their sod houses on the plains. Besides the farmers, cattlemen were also induced to take up land on the plains. Eventually, these two groups clashed. Their desires seemed incompatible and antagonistic. Despite these problems, by the 1870's most people of the West believed the railroad had brought an era of unrivaled prosperity.
5. **THE WEST IN REVOLT:** Eventually a clash arose between the railroads and the settlers. The farmer blamed the railroad for the high rates he was forced to pay to get his crops to market. But the problem had deeper roots than simply high shipping rates. The farmer was caught in the industrial growth of the nation; he could no longer be content to live off his land so he became a businessman. However, the farmer had to compete on an open market with thousands of other farmers. As a result, prices dropped and many homesteaders faced bankruptcy. The Populist Revolt of the 1890's was the demand of the Western farmer for a fair share in the wealth of the nation.



Produced by the Nebraska Council for ETV at KUON-TV

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# PLACES IN THE NEWS

VC VT

## Weekly 20-minute lessons

## Grade 5 and up

This award-winning series highlights current world events that have major political, economic, scientific or cultural significance.

But far more than being merely a report of an event, the series relates a person or place in the news to the total world situation. And though the lessons deal with extremely current events, they, in general, have lasting value. The programs may be compared with the weekly "cover story" of the two leading national news magazines.

Television teacher/host of PLACES IN THE NEWS is James Lewis. From 1959 to 1970, Mr. Lewis resided in Puerto Rico where he prepared and supervised the elementary school curriculum in audio-lingual and reading materials for the schools of Puerto Rico and was in charge of in-service training for teachers in TESOL techniques and materials.

Mr. Lewis is co-author of a number of textbooks dealing with the teaching of English as a second language and has produced accompanying audio tapes for use with these texts. While in Puerto Rico, he also wrote and produced telecourses for adult education in English as a second language.

In the mid-1960's, Mr. Lewis worked as dialogue director and writer for **Monday's Child** and **The Traitors**, two films produced by Andre Du Rona. He also wrote six documentary films which were produced for the Commonwealth of Puerto Rico . . . and was active as a director and producer in various Puerto Rican theatrical organizations. A Michigan native, he took both his B.A. in English literature (1955) and his M.A. in the field of linguistics (1957) from Indiana University.

The tremendous news gathering resources of the New York City area—where the program is produced—blend with the immediate availability of world figures and organizations to make possible this outstanding instructional television achievement.

This series is available on a lease basis only.

Ambassadors, senators, congressmen, and other well-known persons in public life lend their presence and knowledge, week after week, to PLACES IN THE NEWS programs by offering information relative to their spheres of interest. Here's a partial guest list from past shows: Harrison Salisbury, assistant managing editor of The New York Times; Senator Birch Bayh of Indiana; political pollster Samuel Lubbell; and the late Senator Ernest Bartlett of Alaska.

Under present arrangements, a user of the series can have the program available for telecast no later than one week following the original production.

PLACES IN THE NEWS is intended to supplement a student's knowledge of the world around him and to encourage his interest in following closely, through all media, the course of humanity. The series was originally designed for fifth and sixth graders but after the mail indicated it had appeal to junior high school age students the program was adjusted to further whet the older students' interests. PLACES IN THE NEWS is also being utilized in some senior high school social science classes.

The program has three times won a national award from the Ohio State Institute for Education by Radio and Television—the ETV industry's equivalent of the Oscar.

An excellent teacher's guide presents superior utilization techniques and activities that can be used in conjunction with this type of programming. The guide was developed by teachers and supervisors of the Los Angeles, California, County Schools after more than a year's use of the series. It is a valuable resource item for the social studies teacher whether she is working at the elementary or secondary level.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**TELEVISION TEACHER/HOST JAMES LEWIS**

**Produced by New York City Public Schools at WNYE-TV**



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# THE NEWSPAPER IN THE CLASSROOM

**Four, 20-minute lessons**
**Grade 5 and up**

COLOR VC VT

"The newspaper is one of the most important media of mass communication exerting a powerful influence on our lives. In a democracy, a free press plays a dominant role in preserving the democratic form of government. Readers, as well as editors and publishers, must realize both its need for having a responsible free press and the duties each group has in keeping the press free."

So states the teacher's guide introduction to THE NEWSPAPER IN THE CLASSROOM series. This study of the newspaper should open new avenues for the student. It will enable him to broaden his horizons by reading more widely and by listening more critically . . . so that he can weigh issues facing the world and make wise and objective decisions.

Certainly the newspaper gives vitality to learning. Since language is changing constantly, the newspaper becomes a stimulating and interesting source to use in studying the changes our language undergoes. Also, the newspaper with its many examples of writing enables the student to evaluate good writing and to observe the power of the well-written communication.

Not only through the study of the written word, but also through the oral sharing of material found in newspapers, the student can recognize the newspaper as a vital force in the learning process. In the newspaper, the student can find varied materials to share with classmates in different speech activities, to stimulate other students' thinking, and to widen their interests.

Finally, the need to study the newspaper in classes seems imperative when we realize that for many students the newspaper will be the main source of reading in their adult lives. Joel Fowler is the on-camera commentator.

It should be noted that in addition to being available on color videotape and color U-Matic, program four (and program four, only) is also available on 16mm color film.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

LESSON SUMMARIES:

1. **HISTORY OF THE NEWSPAPER — The development of newspapers from the pre-printing press days to the present . . . man's desire to know what is happening in the world around him . . . the development of American journalism from the 1690s . . . a statement of the American family's reliance on the newspape for up-to-date information . . . an explanation of the role of the newspaper as an important medium of mass communication, and of its responsibility to society.**
2. **HOW IS THE NEWSPAPER PRODUCED? — A "page-by-page" examination of the newspaper to determine its layout, format and organization.**
3. **WHAT'S IN THE NEWSPAPER? — A study of the actual content of the newspaper and how it is sectionalized . . . a discussion of differences and similarities in newspapers . . . an examination of the skim-scan approach to reading a newspaper.**
4. **A MODERN NEWSPAPER PLANT — A "tour" of the Omaha World-Herald facilities . . . viewers see administrative offices, news and composing rooms, the presses in operation and the many workers required to publish a daily newspaper . . . a single story is followed from the reporter's efforts to the finished paper laid at the subscriber's door.**

**Produced by Metropolitan Omaha Educational Broadcasting Association at KYNE-TV**

**. . . in cooperation with the Omaha World-Herald**



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# RHYME TIME

## Thirty-six, 10-minute lessons

## Pre-School and Kindergarten

VT VC

RHYME TIME aims to enrich the lives of the viewing children, to help clarify concepts, and to assist in oral language development . . . by providing experiences that the children would not otherwise have in their daily school life.

And, because children like to respond physically as well as orally, music and rhythms are included as integral parts of each lesson. The series was devised and produced with the knowledge that early, pre-school learning indeed facilitates later learning.

The classroom teacher plays a most important part in the proper viewing of RHYME TIME. She helps involve the class in the televised program by preparing the children for what they will see . . . by encouraging everyone to sing the RHYME TIME theme . . . by joining in the singing, fingerplays and rhythms . . . and by discussing the program afterwards.

Television teacher Anne Ingalls notes in the teacher's guide accompanying the series: "Your (the classroom teacher's) importance in making the programs meaningful to your class cannot be underestimated. If you show your enthusiasm and join in the fun with us, your class will love you all the more for it."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**1. INTRODUCTION—The children meet the people in Rhyme Time School: the teacher, Miss Ingalls, Papa Piano Man, Horace the House Mouse, and Mr. Surprise Box.**

**2. SELF-IDENTIFICATION—Can you touch your hair, close your eyes, touch your feet? If you can, you're a very smart child. In this lesson the children will have fun doing these things while they sing about them. Maybe Mr. Surprise will have a surprise for them to see.**

**3. GROUP DIRECTION—The children sing the "Hello" song together and do more things together.**

**4. THE COLOR RED—The children are asked how many red things they see in their room. The lesson talks about the color red and Mr. Surprise Box has a surprise.**

**5. FAMILY—Who lives with you in your house? How many people do you have in your family? There are many people in a family and this lesson names some of them.**

**6. CLOCKS—Some clocks are big, some clocks are little. Today the children see some different kinds of clocks.**

**7. RHYMING OBJECTS—Mr. Surprise Box has more than one surprise for the children to see and he asks them to name them.**

**8. HALLOWEEN—A day will soon be here that all children love. It's a day when we see pictures of ghosts and witches and jack-o-lanterns. Can the children name this day?**

**9. THE FIREMAN—In this lesson the children learn what a good helper the fireman is.**

**10. INDIANS—Today the children play Indian.**

**11. RHYMING PICTURES—It's fun to name things. See how many of the pictures the children can name on RHYME TIME.**

**12. MUSIC—Children love to hear pretty music. Today they will learn when it goes up and when it goes down and have more fun with music.**

**13. TRAINS—Have the children ever looked in a store window and seen a toy train going 'round and 'round on the tracks? This lesson talks about trains.**

**14. BALLOONS—Balloons sail high, balloons sail low. I like to take a balloon wherever I go. Guess what will be on RHYME TIME today?**

**15. CHRISTMAS—A wonderful holiday will soon be here. Christmas comes to RHYME TIME.**

**16. WINTER, SNOWMAN — Winter means cold weather. Winter means snow. What can be made out of snow? The children have fun in the cold, cold winter.**

TV teacher Anne Ingalls has more than twenty years of experience in teaching kindergarten—in both Michigan and California. She's been a television teacher in Detroit since 1966, writing her own scripts not only for RHYME TIME but for CHILDREN'S HOUR, a Kindergarten-primary age series on art, music and literature . . . and SAFETY CIRCLE, a safety program (with puppets) for Kindergarteners and primary age children.

Anne Ingalls took her B.A. in educational psychology from Marygrove College in Detroit, her M.A. in educational psychology from Wayne State . . . and has attended both the Institute of Educational Broadcasting at Wayne State and the Institute for Pre-School Educational Broadcasting at Oregon College of Education in Monmouth, Oregon.

**17. DOCTOR—Today the children see a real doctor like the one who helps them to feel better when they are sick.**

**18. TELEPHONE—The children learn about the telephone and what to say if it rings and they answer it.**

**19. MAILMAN—The children see a real mailman and talk about something special that he brings at this time of year.**

**20. POLICEMAN—The policeman is a very good friend. Have you ever been lost? Horace gets lost one day and he finds a good friend to help him.**

**21. BIRTHDAY—Everyone has a birthday, even Horace the House Mouse. The children help Horace celebrate his birthday.**

**22. BUS — Everyone sees busses driving on the street. Busses take people where they want to go. The children watch the people riding on the bus.**

**23. KITES—It can be very windy at this time of year. Today the children have fun in the wind, flying their kites.**

**24. INSECTS—Because it's warmer now our insect friends are starting to crawl out on the sidewalks and grass. The children talk about some insects.**

**25. RAIN—Rain, rain go away; Come again some other day. Today the children talk about weather.**

**26. DOGS—Children have many kinds of pets. Some boys and girls have a dog. Today, the children see a real dog and talk about how to care for him.**

**27. CARS—We see many cars on the street. This lesson discusses cars and also how to be safe when we're near them.**

**28. EASTER—Easter will soon be here. Children like this holiday because they see Easter eggs and Easter baskets and sometimes even a real bunny.**

**29. DENTIST—The dentist is a doctor who takes care of our teeth. Horace the House Mouse visits the dentist.**

**30. FROGS—This is the time of year when the frogs sit beside the pond or jump in for a swim. The children see a real frog.**

**31. BIRDS—Birds fly high in the sky. Birds make nests to live in. The birds are busy in the springtime. Horace likes to see the birds.**

**32. GARDEN-FLOWERS—Do you have flowers growing near your house? Flowers bloom in the springtime. The children learn about flowers growing in the garden.**

**33. PLANES—Would the children like to fly up high in the sky in a real plane. On RHYME TIME some of their television friends do just that.**

**34. FISH—Children like to run. Fish like to swim. The children watch some real fish.**

**35. FLAG DAY—Every country has its own flag. We have our American flag. The children talk about their flag and learn how they can show they love it.**

**36. VACATION SAFETY—Vacation is almost here. The children want to remember to play safely all summer long so they can come back to school next September ready for another happy year.**

# RIDE THE READING ROCKET

## Forty, 30-minute lessons

## Grade 1

COLOR VC VT

The RIDE THE READING ROCKET series is ideally a summer reading program for children who have just completed first grade. Its aim is to maintain reading skills over the summer months.

The series and its accompanying activity book were developed in 1965 under the direction of Dr. Jack Humphrey, director of reading services for the Evansville-Vanderburgh (Indiana) School Corporation. The Indiana project was mounted to determine if first graders lose in reading ability during the summer . . . and to see if a television program could be produced which might prevent such loss.

In May 1965, all first graders in the Evansville area (approximately 2,500) were given the California Reading Test and the California Short Test of Mental Maturity. An alternate form of the reading test was administered the following September. The average loss in reading ability among this group over the summer was shown to be: two months . . . or 20 per cent.

In May 1966, a new crop of first graders took the same California tests. The group was then given the opportunity to view the forty, 30-minute programs of RIDE THE READING ROCKET at home during the summer (one program each weekday for eight weeks). After September testing of this group, it was shown that paritcipants suffered *no* loss in reading ability over the summer months.

Thus, those children who "rode the reading rocket" were found to be two months ahead of the 1965 test group in reading ability. Results of the study also indicated that children who watched more than half of the 40 programs actually gained in reading ability. Further surveying showed that the 1966 test group improved in writing skills and increased its reading of library books.

*(NOTE: The preceding paragraphs should not be construed as meaning that RIDE THE READING ROCKET is a validated series. Great Plains National simply wants to pass on the results of testing and research as conducted by the Evansville educators.)*

Space puppets are used in the production of RIDE THE READING ROCKET. Rocko, a boy space puppet from Jupiter . . . and Spacetta, a girl space animal from Neptune. The space-suited, on-camera teacher, Miss Sandra Altheide, motivates the children to play word games with the puppets . . . and the viewing children get the opportunity to correct mistakes made by the puppets. The space theme was chosen for RIDE THE READING ROCKET because of its appeal to boys — who scored significantly lower on the reading test than the girls.

Another special feature of the lessons occurs when the rocket zeroes in on earth to establish communication with a guest, such as: a policeman, librarian, fireman, postman, zoo curator, lifeguard, and the like.

A word about the activity book that accompanies the series: each day the teacher explains two or three pages for the children to complete . . . and prints a word for the children to copy in their word-of-the-day box. Also included are phonics and reading comprehension activities as well as fun pages that require visual perception skills. Special parts of the book contain the alphabet, theme song and attendance chart. There is also a section to record the titles of library books read during the summer.

Pre-selected lessons from RIDE THE READING ROCKET are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of the activity book for the series.

**Produced by Evansville-Vanderburgh (Indiana) School Corporation at WNIN-TV in Evansville.**

# SOUNDS LIKE MAGIC

## Thirty, 15-minute lessons

## Grade 1

This speech development course has as its primary objective the proper formulation of good speaking habits in first graders—through the use of sound stimulation and listening activities.

Oral communication is perhaps the paramount and primary consideration in the learning process. We are constantly made aware, in today's world, of the need for clear and articulate speech. The child's ability to properly express himself and to communicate his thoughts, feelings and desires to others is of vital importance in the development of a happy, well-adjusted personality.

To assure such development in the first grader is the basic reason for this course but there are other objectives. SOUNDS LIKE MAGIC is also designed as an enrichment program—to present stories, poetry and records not only for speech stimulation but for this enrichment purpose. The development of physical dexterity in the child—through relaxing exercises, tongue and lip exercises and finger-play activities—is another aim of the telecourse.

**IMPORTANT: "Sounds Like Magic" is in no way intended to take the place of the speech therapist or the services such a person performs. The series deals with sounds and sounds alone. The phonetic approach of associating sounds with letters is not dealt with in the telecourse.**

The teacher's guide accompanying the series notes that: "Speech improvement is not speech correction—it is the general improvement of over-all speech patterns. Therefore, this series is aimed to help not only boys and girls who may have some speech difficulty but also to help **all** children develop good speech habits."

The telecourse also counts a number of objectives related directly to the speech development teacher herself:

—To stimulate teachers and children to an awareness of the importance of good speech;

—To provide the primary school teacher with a variety of experiences to develop listening skills as needed by her group of children; and

—To suggest and demonstrate many activities to aid the classroom teacher in stimulating good speech habits in her students.

Each lesson outline in the teacher's guide contains the following information: objectives, preparation for viewing, description of telecast, follow-up activities and bibliography.

Teacher Marjorie Berg notes in an introduction to the guide: "This television series is not intended to become a burden on the already heavy curriculum schedule. Many of the activities suggested in this guide may be integrated with the existing schedule."

**TV TEACHER MARJORIE BERG** was a speech therapist for the Omaha Public Schools before joining the staff of KYNE in October 1965. A native of Iowa, Mrs. Berg received her Bachelor of Arts degree in speech and speech pathology from the State University of Iowa. She is presently engaged in graduate work at the University of Omaha. One of her two sons, Lawrence (see cut), plays "Mr. Widgit" in the SOUNDS LIKE MAGIC series. He fades in and out, in varying sizes, during the lessons—adding a touch of "magic" to the atmosphere of the telecourse.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

VT VC

The lesson numbers and titles of SOUNDS LIKE MAGIC:

1. There's Magic in Good Speech
2. Tricks We Can Do
3. Let's Listen
4. Our Magic Bubble Pop
5. Singing with the Leprechauns
6. Fairies, Fun and Fancy
7. Off on a Magic Carpet
8. Mother Gooseland
9. Some Surprises
10. Dreamland
11. Further Dreamland Adventures
12. I Choose Chocolate
13. Jars of Jelly and Jam
14. Be Calm, Be Careful
15. Ghosts and Goblins
16. Rabbits, Rabbits and More Rabbits
17. Our Magic Brew
18. The Princely Troll
19. Brownie and the Gremlin
20. Freddie, the Cricket
21. The Magic Brew of R-R-R-R
22. Surprise!! Sparkling Stars!!
23. Sky Snoopers
24. The Magic Brew of S-S-S-S
25. Slinky and Blinky, the Gnomes
26. Clues of the Flying Fairies
27. Our Glittering Playmates
28. The Magic Brew of L-L-L-L
29. Magic Endings
30. Our Speech Rainbow

**Produced by Metropolitan Omaha Educational Broadcasting Association at KYNE-TV**



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# SOUNDS TO SAY

## Twenty-five, 15-minute lessons

## Grades 1 or 2

This course is planned for use as an introductory phonics program with the first grade . . . for review with the second grade . . . or for remedial work with any children who have not mastered the abilities involved. It should not be thought of as a complete phonics program but rather as a supplement to any phonics program in use at the school.

Phonics is the study of the speech equivalents of printed symbols. In reading, the reader is involved in the use of these sounds when pronouncing the printed words. It is important, therefore, for children to learn the phonic skills and to use this knowledge when they meet new or unfamiliar words.

This introductory course to phonics deals with the recognition of speech sounds. The ability to hear sounds in words is necessary if the child is to use phonics. Hearing sounds in words, therefore, is the first acquired phonic knowledge and this ability is the one particularly stimulated and encouraged in this course.

Television teacher Joanne Desmond received her Bachelor of Science degree from Northwestern University in 1958. She has had classroom teaching experience in speech, English and social studies in the San Francisco, Cal., school system and worked as a recreation therapist and teacher at Babies' Hospital of the Columbia-Presbyterian Medical Center in New York City. Miss Desmond has also had extensive experience in the theatrical and commercial television fields.

TV TEACHER: JOANNE DESMOND

The lessons in the course are designed to stimulate interest in words and arouse a desire to develop a reading vocabulary. Provision is also made for individual differences in ability by introducing vocabulary for the children able to master it as well as sounds for children of all learning levels to imitate.

A comprehensive teacher's guide contains outlines and summaries of all the lessons along with suggested practice projects.

The course is divided into four units—consonants, vowels, homophones and rhyming words and applied phonics.

The first unit concerns itself with studying various consonants—s, c, p, f, d, l, n, and k—as beginning sounds, along with follow-up studies of the letters. There are also programmed activities for the other consonants. Three of the lessons in the first unit explore letter blends (i.e. "ch," "sl," "br") and offer appropriate follow-up activities.

The second unit—on vowels—discusses the short a, short e, short i and the short sounds of o and u. There are also suggested follow-up activities and a review of vowels.

The third unit, dealing with homophones, studies those letters which sound alike but look different and, conversely, those letters which look alike but sound different.

The final unit constitutes exercises in applied phonics. What the student has learned is put to use through rhyming games.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.



**Produced by The 21-Inch Classroom, Boston, Mass., at WGBH-TV**

# LISTEN AND SAY

**Thirty-two, 15-minute lessons**

**Grade 1**

VC VT

LISTEN AND SAY consists of two series of sixteen lessons each to aid in the classroom phonics program. The first series (lessons 1 through 16) is concerned with consonant sounds; the second (lessons 17 through 32) introduces vowel study.

The first series is designed to help first grade children:

1. become aware of some of the consonant sounds they will meet in early reading;
2. learn to listen for and produce these consonant sounds correctly;
3. begin ear training procedures which will serve as a part of the regular phonics program; and
4. identify the written letter which represents the spoken sound.

The major purposes of the second series are to:

1. introduce the concept that letters have more than one sound;
2. teach the letter names of the vowels;
3. develop auditory awareness and discrimination of vowel sounds;
4. present the long and short sound for each vowel;
5. introduce the diacritical marks, breve and macron; and
6. develop a few common vowel generalizations which are an aid in learning to read.

Each lesson follows the same basic plan: (I) a few moments are spent in relaxation exercises to insure readiness for the lesson; (II) a new sound is introduced through a story which provides much repetition of the sound being taught; (III) directions for speaking the sound are given and pupils are asked to repeat the sound correctly and identify the letter which represents the sound; (IV) a phonics ear training activity involves pupils in identifying the new sound; and (V) an independent work assignment completes the lesson.

LISTEN AND SAY is not a complete phonics program for the first grade. Rather, the series of lessons is planned as a major resource or supplement to the regular phonics program and should be vastly expanded by the classroom teacher. Second grade children may use these programs for a phonics review of sounds learned in the first grade.

Television teacher for LISTEN AND SAY is Dr. Adah Miner. Dr. Miner's range of experience in public education includes elementary classroom teaching, clinical work in speech and hearing, supervision of instruction, teacher education and curriculum development. She presently holds the post of assistant superintendent of instruction for the Shoreline public schools in Seattle, Washington.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

TV Teacher
ADAH MINER

**LISTEN AND SAY program titles:**

**CONSONANTS AND DIGRAPHS**

1. The "S" Sound—"Mr. Sam's Little Tire"
2. The "M" Sound—"Maybe the Mouse Might"
3. The "F" Sound—"Fifi is Frightened"
4. The "B" Sound—"Betty's Bonnet"
5. The "T" Sound—"The Tiniest Tick"
6. The "R" Sound—"Reddy Rooster's New Tail"
7. The "H" Sound—"Hannah's New Hat"
8. The "K" or Hard "C" Sound—"Caroline Cat's Cough"
9. The "N" Sound—"Nobody's Nose"
10. The "L" Sound—"The Leaning Ladder"
11. The "D" Sound—"Dick's Dog"
12. The "W" Sound—"Willie Watermellon"
13. The "WH" Sound—"Whoo-oo-oo, I Want to Go!"
14. The "SH" Sound—"Sherman's Wish"
15. The "TH" Sound—"Thimble, Thimble Is My Name"
16. The "CH" Sound—"Charlie, The Chubby Chipmunk"

**VOWELS**

17. Introduction to the Vowels—"The Five Magic Brothers"
18. Long "A"—"April's Apron"
19. Short "A"—"Andy and the Apple"
20. Long "E"—"The Teeny Weeny Eel"
21. Short "E"—"The Elephant Who Wanted to Go Upstairs"
22. Long "I"—"Ida's Ice Cream"
23. Short "I"—"Inky the Imp"
24. Long "O"—"Ole's Old Overalls"
25. Short "O"—"The Ox in the Box"
26. Long "U"—"The Unicorn in the Uniform"
27. Short "U"—"Uncle Umber's Umbrella"
28. "When Two Vowels Go Walking"
29. "How the Lazy "E" Ranch Got Its Name"
30. "Carl and the Corner Market"
31. "A Sometimes Vowel"
32. "The Long and Short of It"

**Produced by MPATI at KCTS-TV, Seattle, Washington**



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# LEARNING OUR LANGUAGE

**Sixty-four, 20-minute lessons**

**Grades 3 and 4**

This language arts series is designed to be used throughout the school year. The topics include five separate units of work: listening skills, dictionary study, creative writing, speaking and spelling, and reading enrichment.

The telecasts are designed so that the classroom teacher may use the television series as an integral part of the total language arts program and still reserve time to meet individual needs of pupils, to extend the television lessons or to present other phases of the language arts program.

Major objectives for this series are:

1. To develop interest, pride and respect for the English language;
2. To learn to communicate effectively;
3. To develop powers of observation, sensory imagery, personification and interpretation;
4. To expand ability to reason, generalize and draw conclusions;
5. To acquire specific language skills and knowledge in dictionary study, spelling, speaking, listening and creative writing; and
6. To extend reading interests beyond the basic reader.

VC VT

Television teacher for LEARNING OUR LANGUAGE is Dr. Adah Miner. Dr. Miner's range of experience in public education includes elementary classroom teaching, clinical work in speech and hearing, supervision of instruction, teacher education and curriculum development. She presently holds the post of assistant superintendent of instruction for the Shoreline public schools in Seattle, Washington. She holds A.B. and M.A. degrees from the University of Washington, and a Ph.D. degre from the University of Wisconsin. Her profesional writing includes work on curriculum guides and courses of study and she is the author of several articles appearing in educational journals.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**LEARNING OUR LANGUAGE program titles:**

**UNIT I: LISTENING SKILLS**

Each of these twelve programs introduces one new listening skill, moving from the simple to the highly complex. Purposes for listening include: (a) getting the main idea; (b) noticing important details; (c) arranging ideas in the proper order; (d) following directions; (e) predicting an outcome; (f) enriching the vocabulary; and (g) enjoying listening experiences.

1. Wiggle Your Ears
2. Words Make the Difference
3. The BIG Idea
4. Then What Happened?
5. Picture Words
6. Do You Follow Me?
7. Hear and Know
8. Now What?
9. Listen and Laugh
10. My Very Own Ears
11. Listen to Ask
12. Are You Listening?

**UNIT II: DICTIONARY SKILLS**

Each of these fifteen telecasts introduces a new skill at each presentation which aids in using the dictionary efficiently as a source of word meaning, spelling and pronunciation. Student dictionaries are necessary for participation.

13. Meeting a New Friend
14. The Alphabet Goes to Work
15. Two Words for One
16. Do You Mean It?
17. More Than One
18. Exchange Words
19. Another Clue
20. They Change Their Tune
21. More Changes
22. When Two Makes One
23. Can You Divide?
24. A Little Mark or Two
25. Let's Get to the Root of It
26. Spell It Right
27. Are You a Word Detective?

**UNIT III: CREATIVE WRITING**

This series of twelve lessons introduces creative writing as an outlet for self-expression. Each telecast suggests familiar topics for writing, stimulates imagination and motivates the writing which should follow the telecast. In addition, at least one written language skill is presented at each telecast. The importance of fresh ideas, a creative approach and writing skills is shown, each in its proper relationship.

28. This Is My Life
29. "It's All the Weather We Got"
30. Fur and Feathers
31. A Delicious, Fragrant, Colorful Bang!
32. The Talking Mailbox
33. The Loveliness of Words
34. Ring-a-Jing-Jing
35. I Wish I Had Known
36. If I Were
37. Pictures With Words
38. The Why of It
39. Out of This World

**UNIT IV: SPEAKING AND SPELLING**

This series of twelve telecasts combines speaking and spelling skills. Each telecast provides an opportunity to learn, practice and begin to establish careful habits of visual and auditory discrimination and distinct utterance. The relationship of phonetics to spelling and speaking is shown.

40. How It Came About
41. Say What You Mean
42. Discovering Problems
43. Starting and Stopping Sounds
44. More About Stopping Sounds
45. It Takes Two
46. A Big Difference
47. Influencing Each Other
48. Breaking Up Words
49. Word Surprises
50. Word Arithmetic
51. Doing Away With Demons

**UNIT V: EXPLORING WITH BOOKS**

This series of thirteen telecasts present stories, poems and books and are planned to encourage viewers to extend their reading interests. The bibliography includes both modern and classics and provides vocabulary levels from approximately grade two to grade five or six. Library skills are introduced only briefly and are left to the classroom teacher to expand as she wishes.

52. Adventure Is Yours
53. Fairies and Giants and Elves and Such
54. Here Comes the Parade
55. The Right Book for You
56. Funnybone Ticklers
57. Really and Truly
58. When America Was Young
59. They Made Our Country Great
60. Meet the Author
61. Friends Here and There
62. Tales Your Grandpa Heard
63. Friends Around the World
64. Singing Words



**Produced by MPATI at WHA-TV, University of Wisconsin, Madison**

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# LANGUAGE CORNER

## Thirty, 15-minute lessons

## Grade 1

LANGUAGE CORNER points toward instilling in the child the realization that he has a gift to share through his own way of expression. The course is designed to help the student discover the many ways of communicating through this special gift and to properly react to other's communicative efforts.

The series stresses not only the spoken and written language of words, phrases and sentences, but also facial expressions, bodily movements, voice quality, rate of speed, pitch, emphasis, phrasing and drama.

Television teacher Mrs. Hope Mitchell brings eight years of classroom experience before the instructional television camera. In addition to classroom teaching, Mrs. Mitchell's career has included experience in children's theatre, creative drama for children, monologues and book reviews.

For several years she was associated with a well-known international school of personal improvement, teaching and lecturing as well as appearing in commercial films and television commercials. She took her Bachelor of Arts degree from the University of Denver and has taught in the public schools of Denver and Alamosa, Colo., and Henrico County, Virginia.

A useful teacher's guide previews the activities undertaken in each telelesson, offers a vocabulary list and contains a listing of suggested follow-up projects. Mrs. Mitchell notes that the television lessons are designed to supplement the regular classroom program.

Each program is complete in itself but, of course, participation in each of the lessons on a continuous basis will make the entire series more meaningful. In a message to the classroom teacher, Mrs. Mitchell notes: "The series should present some happy learning experiences which you may simplify or embellish with activities to meet the needs and interests of your class."

The lesson titles and/or lesson topics in LANGUAGE CORNER:

TV TEACHER HOPE MITCHELL

COLOR VC VT

1. Listening
2. Sharing Effectively
3. Being Friendly and Kind
4. A Walk in the Woods
5. Imagination Can Be Many Things
6. Write Stories About Daydreams
7. Communicating Through Art
8. Fairy Tales
9. Fun With a Chart
10. Story by the Teacher
11. Writing on An Interesting and Complete Thought
12. Christmas
13. Vocabulary
14. Synonyms
15. Speech Lesson
16. Speech and Telephone
17. Poetry Out Loud
18. Biography
19. Letter Writing
20. Autobiography
21. Puppet Show
22. Hands Communicate
23. Communicating With Your Body
24. Communicating Through Poetry and Monologues
25. Observation and Conversation
26. The Library
27. Telling a Story
28. The Fun of Reading
29. A Book Review
30. Review of the Telecourse

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**



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# WORD MAGIC

**Thirty, 15-minute lessons**
**Grade 2**

COLOR VC VT

This course, geared specifically to second graders, is an enrichment program utilizing many of the communicative skills. Areas covered include: pantomime, good speech habits, using one's imagination, building a creative story, poetry, use of the dictionary, manners, vocabulary, oral reading, facial expressions and letter writing.

Instructor Hope Mitchell combines good television techniques and a delightful personality to make this series a highly interesting and instructional supplement to any primary language arts curriculum.

So many talents lie dormant in some children for so long a time they are completely stifled or found too late to be truly developed. The WORD MAGIC course is aimed at loosening and releasing these abilities in the communicative arts area.

Mrs. Mitchell notes, in an introduction to the teacher's guide accompanying the series:

"I have drawn from my experiences with children in my own classroom, the raising of my own son, my experience in children's theater, and by many talks with teachers throughout the country regarding the use of communication teaching to build this series. I have read as many texts as possible in my lessons preparation. Visiting in the classroom while my lessons are viewed has been a big part of knowing what to teach and what not to teach."

The teacher's guide is extremely helpful in assisting the classroom teacher in effective utilization practices.

**The lesson titles and topics of WORD MAGIC:**

1. Use Your Ears (listening)
2. Mind Your Manners (showing character and respect)
3. A Trip Through Imagination (the world of make-believe)
4. Share to Communicate (oral reporting)
5. Do Animals Communicate? (feelings and emotions)
6. Occupational Communication (jobs require communicating)
7. Your Voice, Your Eyes, Your Story (oral reading and listening)
8. Words, Words, Words! (words and mental pictures)
9. Where Do We Get Them? (the origin of words)
10. A Good Sentence (making sense with words)
11. Off to See the Dentist (building a paragraph)
12. Story Starters (the art of story telling)
13. Famous People (the biography)
14. Your Face Speaks (facial expressions)
15. Your Body Speaks (pantomimes)
16. A Gift for You (holiday stories—seasonal)
17. Your Voice Speaks (vocal expression)
18. Act It Out (playacting)
19. All by Yourself (monologues)
20. Poetry for You (poems for every month of the year)
21. The Book Fair (discussing the classics . . . and authors)
22. Writing a Story (writing original stories)
23. Writing a Letter (communicating through letter-writing)
24. Big Brother Telephone (the importance of good speech)
25. Puppets Are Fun (puppets and imagination)
26. Marionettes (more imaginative communicating)
27. Dance-A-Story (communicating . . . and exercising)
28. Look and See (observing and conversing)
29. Do You Have a Hobby? (learning, communicating through hobbies)
30. Let's Look Back (reviewing accomplishments)

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**

# LANGUAGE LANE

VT VC COLOR

**Thirty-one, 20-minute lessons**

**Grade 3**

The objectives of this course, as with LANGUAGE CORNER and WORD MAGIC, are to help the child develop and use all the communicative skills at his command in making his thoughts and ideas made known to others . . . in listening to the thoughts and ideas of others . . . in ably expressing his thoughts to others through the written word . . . and in reading and understanding the written words of others.

Designed as supplementary instruction, the telecourse has as its objective the motivation of students to think and create independently so they may more fully understand and enjoy living and working with their fellow men.

Each lesson of LANGUAGE LANE explores a different way of expressing one's thoughts, viewpoints and desires—speech and its beginnings, the magic of vocabulary, the history of writing, organization and sequence, writing of stories and letters, oral reading, physical self-expression, poetry and choral reading, and playwriting and acting.

Television teacher Hope Mitchell enhances the effectiveness of the course with guests, animals, little plays, puppets and other special visual treats throughout the series.

Following is an excerpt from the teacher's guide accompanying the course:

"In this lesson we hope to make the children aware of the importance of a voice. . . . A voice is unique in that it responds to your motivation. Through the power of your spoken words you can run the gamut of emotions . . . Let's help the children to see that a voice is a tool for good communicating. . . ."

The guide offers information for effective preparation of students for viewing the lessons and suggests appropriate follow-up activities.

The lesson titles and/or lesson topics of LANGUAGE LANE.

1. **"I BEG YOUR PARDON, WHAT DID YOU SAY?": helps children develop good listening habits.**
2. **YOUR VOICE IS A GIFT: stresses the importance of good voice quality in communicating.**
3. **WE SPEAK "AMERICAN": develops an appreciation in children for their language and shows its derivation.**
4. **TONGUE, TEETH, JAWS AND LIPS: presents reasons for speaking distinctly and well.**
5. **FACE PLUS HANDS EQUAL STORY: helps children understand the value in facial expressions as a vital part of complete communication.**
6. **INTERESTING CONVERSATION: emphasizes the importance of standards in establishing an enjoyable and stimulating conversation.**
7. **THE WORD PARADE: explores the beauty and variety in the English language.**
8. **FIRST THINGS FIRST: helps children to itemize things in a logical order.**
9. **FLAVOR IN YOUR STORIES: introduces metaphors and similes that can be used to flavor stories.**
10. **THE CANINE CORPS COMMUNICATES: helps children understand that we can communicate with animals.**
11. **AS EASY AS A B C: emphasizes printing that evolved in early times through man's ingenuity.**
12. **THE RIGHT BOOK FOR YOU: stresses how to choose a book when a child goes to the library.**
13. **BUILDING BETTER SENTENCES: helps children to make a sentence as meaningful as possible.**
14. **HAPPY HOLIDAY: communicates the spirit of Christmas and Hanukkah.**
15. **BUILDING BETTER PARAGRAPHS: helps children to construct a meaningful, logical paragraph.**
16. **SEVEN WAYS OF COMMUNICATING NEWS: stresses accuracy in news reporting.**
17. **STORYTELLING TIME: gives some standards for good storytelling.**
18. **"SINCERELY YOURS, MRS. MITCHELL": helps children communicate effectively through written words via friendly letters.**
19. **CREATING A POEM: presents different types of poetry.**
20. **DANCE A STORY: introduces dancing as communication through bodily movement without the spoken word.**
21. **FUN WITH MARIONETTES: shows that working with marionettes is a way of communicating.**
22. **THE POET SPEAKS: introduces children to some of our famous children's poets.**
23. **CHORAL READING TAKES TEAM WORK: helps both introverts and extroverts to participate in a performance.**
24. **READING WITH SPARKLE: stresses techniques of oral reading.**
25. **WRITING ABOUT "YOU": introduces the term "autobiography" and presents it so that the children will be motivated to write their own.**
26. **IMAGINATION IS FUNNY: helps children to use their imagination when writing a story.**
27. **"ON STAGE": deals with writing a play and presenting it.**
28. **GIVE A LITTLE TALK: gives ideas to plan and present an interesting talk.**
29. **SHARE THAT BOOK: gives "pointers" for a good book review.**
30. **ALL YOURS: gives hints and tips for effective and entertaining monologues.**
31. **SO MANY WAYS TO COMMUNICATE: reviews the different ways of communicating that have been presented through the years.**

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**

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# SPELLING

**Seventeen, 20-minute lessons**
**Grade 1**

COLOR VC VT

The lessons of these television series are not planned to take the place of the regular spelling programs but rather are designed to supplement, enrich and reinforce the classroom spelling by:

**—Aiding children in spelling the words needed for their written expression;**

**—Encouraging the development of effective study habits;**

**—Helping the child build and enrich his vocabulary;**

**—Developing spelling power and an interest in words and their uses; and by**

**—Providing visual and auditory activities associated with learning to spell.**

The teacher guides accompanying the SPELLING and SPELLING 2 series contain outlines of the understandings to be developed, vocabulary lists of spelling words to be presented and suggested activities to help motivate and follow up each lesson.

Producers of the series explain that the guides are not intended to be all-inclusive but only to offer suggestions and possible direction for teachers and classes viewing the lessons.

Television teacher for SPELLING and SPELLING 2 is Alma Greenwood, who has also taught elementary level telecourses in math, social studies and writing at KRMA-TV in Denver. Mrs. Greenwood is a graduate of Central Missouri State, where she took a B.S. degree in primary education. She received her M.A. in elementary education from Denver University. An avid motion picture photographer, Mrs. Greenwood is responsible for the film segments appearing in the series.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

The lessons of SPELLING:

1. **SPELLING CAN BE FUN**—introduces the five steps to follow in learning to spell a word. Words: can be fun spell look
2. **PET PARADE**—deals with making compound words and stresses words with multiple meanings. Words: are cat bird fish pet good
3. **VALENTINES**—stresses hearing the sound of small words within a word. Words: funny candy love my valentine party
4. **RHYMES AND RIDDLES**—examines words that rhyme. Words: ball book hat fan gun
5. **GROWING BIG AND STRONG**—stresses double letters in a word. Words: sleep play run milk food
6. **NUMBER WORDS**—examines words and their plurals. Words: one girl doll two boy top three
7. **GAMES**—adds interest to spelling through spelling games. No new words added this lesson.
8. **EASTER**—uses parts of a word to make that word easier to spell. Words: bunny chick Easter egg color duck
9. **OPPOSITES**—deals with words that have opposite meanings. Words: car big stop in up little go out down
10. **SPRING**—stresses words that either name or describe things. Words: green tree grass spring sun flower
11. **HATS**—deals with changing the beginning sound of a word to make new words. Words: made very pretty white have make pink
12. **A CLOUDY DAY**—deals with changing the ending sound of a word to make new words. Words: day come black cloud wind blow rain
13. **MAY BASKETS**—stresses the names of the months and the "ou" sound in a word. Words: may basket bring for red house
14. **FLYING FUN**—introduces the "aw" sound and deals with anagrams. Words: fly saw sky going how was
15. **THE FARM**—talks about the "ar" sound in farm and introduces syllables. Words: farm farmer work pig cow horse baby animal
16. **THE CIRCUS**—introduces the "ow" sound and the "cl" sound. Words: clown balloon circus dog tiger ring lion
17. **THE TRIP**—reviews the rules studied in previous lessons. Words: bus trip boat ship train map



**Produced by the Denver Public Schools at KRMA-TV**

ALMA GREENWOOD
TELEVISION TEACHER
(with Popcorn,
the Spelling Dragon)

COLOR VC VT

# SPELLING 2

**Seventeen, 20-minute lessons**

**Grade 2**

The lessons of SPELLING 2:

1. **SPELLING FUN**—introduces the five steps to follow in learning to spell a word. Words: grade school teacher boys happy girls
2. **ACTION WORDS**—deals with words that tell what someone is doing or what is happening. Words: sit come down get go jump play
3. **NUMBER WORDS**—stresses words that deal with numbers and number relationships. Words: four five six how more many much
4. **QUESTION WORDS**—teaches the use of question words as an important skill. Words: where when how who what why which
5. **POPCORN'S BIRTHDAY**—introduces words that are associated with birthdays. Words: birthday party years big out cake old train
6. **COLORFUL FALL WORDS**—introduces color and descriptive words. Words: brown yellow red green fall tree pretty soon
7. **HALLOWEEN**—Halloween is a time to enjoy spooky stories and poems and to use spelling skills through creative writing. Words: witch owls cats bats pumpkins ghosts jack-o-lantern
8. **HOMONYMS**—stresses words that sound alike yet have different spellings and different meanings. Words: right write for four no know there their I eye to too two red read
9. **THE ALPHABET**—stresses learning alphabetical order in order to use such things as the dictionary, telephone books and encyclopedia. Words: letters first second order with last before start after alphabet
10. **PLURALS**—discusses various ways to make plural words. Words: man men foot feet sheep deer bird fish cup doll book dog
11. **THANKSGIVING**—provides opportunities to use spelling skills through creative writing. Words: give pie family turkey November thanks food thankful
12. **COMPOUND WORDS**—introduces words which contain two words put together to make a larger and different word. Words: house some farm thing black blue day room fire milk mail
13. **WINTER WORDS**—stresses root words as a word on which other words are built. Words: snow winter snowball ice snowman cold snowflake sled skate ski
14. **CHRISTMAS**—introduces words that begin with capital letters. Words: toys Christmas bring reindeer lights jolly Santa Claus stocking sleigh
15. **THANK-YOU LETTERS**—examines the four parts of a letter: date, greeting, body and closing. Words: letter thank fun your friend you love hello dear
16. **STOCK SHOW AND RODEO**—gives an opportunity for using spelling skills in creative writing. Words: cowboy stock rodeo horses bronco show boots saddle
17. **SPELLING BEE**—introduces the spelling bee as good motivation for spelling review and drill. No new words are presented in this lesson.

# CHILDREN'S LITERATURE

## Thirty, 15-minute lessons

## Grades 1, 2 or 3

This versatile telecourse has a simple basic purpose: the introduction of good literature into the everyday life of a child.

Designed as an enrichment opportunity, the series fully uses the technique of reading from selected works of children's literature while visualizations are screened to highlight the story line. It should be noted at the outset that the course does not constitute a total teaching program but rather points toward encouraging children to view reading as an anticipated and real source of enjoyment.

Content of the stories under study includes events of importance in the lives of all children—everyday common occurrences in the neighborhood, animals, fairy tales, special days, the seasons and holidays, and birthdays of famous people.

Television teacher Dolores Dudley points out in the accompanying study guide that the potential of literature for children is greater today than ever before. In recent years, about 1,500 children's books have been published annually. The means to select suitable material from this veritable flood are now readily available, Mrs. Dudley says, and there are more children now than ever before who can read.

Mrs. Dudley has been a television teacher for many years. She was elementary music supervisor for the Tewksbury, Mass., schools and primary music teacher for the Hagerstown, Md., closed circuit TV systems. During 1960-61 she prepared a series of 128 videotaped primary and elementary music programs for the Midwest Airborne TV Instruction project.

The material in CHILDREN'S LITERATURE may be used successfully in the areas of social studies, music and art as well as in the language arts program.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER DOLORES DUDLEY

VT VC

1. **HOW DO YOU DO?**
   AMAZING MR. PELGREW by Miriam Schlein
   LET'S BE ENEMIES by Janice May Udry
2. **THE HAPPY WAY**
   THE POPCORN DRAGON by Jane Thayer
3. **MAKE A WISH**
   THE HAPPY BIRTHDAY UMBRELLA by David Cornel DeJong
4. **COLORFUL DAYS**
   A TREE IS NICE by Janice May Udry
   THE LITTLE ISLAND by Golden MacDonald
5. **BOO!**
   PUNKIN'S FIRST HALLOWEEN by Esther E. Teinecke
6. **FARAWAY FRIENDS**
   THE CARELESS KANGAROO by Earle Goodenow
7. **BOOKS ARE MAGIC—AND MORE!**
   PETUNIA by Roger Duvoisin
8. **THANK YOU**
   THE THANKSGIVING STORY by Alice Dalgliesh
9. **TRICKS AND TREASURES**
   THE BLUEBERRY PIE ELF by Jane Thayer
10. **MAKE BELIEVE**
    AWAY WENT WOLFGANG by Virginia Kahl
11. **JINGLE BELLS**
    POM POM'S CHRISTMAS by Jon Whitcomb
12. **A CHRISTMAS LEGEND**
    THE CHRISTMAS ROSE, a legend adapted by Carolyn Baily
13. **SLIP AND SLIDE**
    WHITE SNOW, BRIGHT SNOW by Alvin Tresselt
    KATY AND THE BIG SNOW by Elizabeth Burton
14. **THINKING BIG**
    TOBIAS AND HIS BIG RED SATCHEL by Sunny B. Warner
15. **OLD, OLD TALES**
    HANSEL AND GRETEL by Grimm Brothers
16. **MAKE BELIEVE**
    THE DUCHESS BAKES A CAKE by Virginia Kahl
17. **LOG SPLITTER**
    ABRAHAM LINCOLN by Ingri and Edgar d'Aulaire
18. **I LOVE YOU**
    APPOLONIA'S VALENTINE by Katherine Milhouse
19. **STARS AND STRIPES**
    GEORGE WASHINGTON by Ingri and Edgar d'Aulaire
20. **AROUND THE WORLD**
    THE MAN WHO WALKED AROUND THE WORLD by Benjamin Elkin
21. **LONG, LONG AGO**
    THE FIRST DOLL IN THE WORLD by Lee Pape
22. **WIND AND RAIN**
    LITTLE RED NOSE by Miriam Schlein
23. **ROBINS AND RAINBOWS**
    WHERE DOES A BUTTERFLY GO WHEN IT RAINS by May Garelick
    REALLY SPRING by Gene Zion
24. **JUST LIKE YOU**
    THE BIGGEST BEAR by Lynd Ward
25. **MOON, MIST, AND WONDER**
    MANY MOONS by James Thurber
26. **BUNNY WHISKERS AND PAINTED EGGS**
    THE WHISKERS OF HO HO by William Littlefield
27. **OOM-PAH-PAH**
    SMALL CLOWN by Nancy Faulkner
28. **LOOK AROUND YOU**
    WHIRLY BIRD by Dimitry Varley
    INCH BY INCH by Leo Lionni
29. **LOVELY LADY**
    MY MOTHER IS THE MOST BEAUTIFUL WOMAN IN THE WORLD by Becky Reyner
30. **SUN! RUN! FUN!**
    GOING BAREFOOT by Aileen Fisher

**Produced by the Nebraska Council for ETV at KUON-TV**



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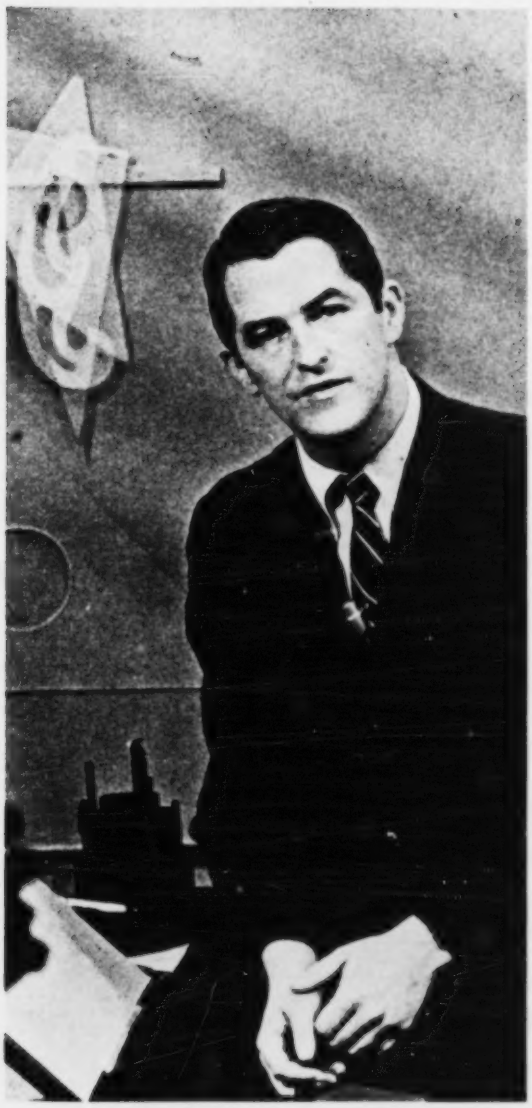
# THE MAGIC OF WORDS

## Twenty-five, 15-minute lessons

## Grades 1, 2 or 3



TV TEACHER JOHN ROBBINS

This series provides the primary level grade student with an opportunity to explore poetry, prose, creative writing, creative dramatics and other related subjects.

Designed as a supplement to a regular language program, the telecourse's primary value lies in its encouragement of the child to engage in individual activities which will further widen his appreciation of and interest in the various language arts. These activities include storytelling, creative writing, dramatics, poetry reading and writing, expression through puppetry, the reading of books, the language of words and music, and the art of cartooning.

Each lesson is complete in itself, yet the series will be more meaningful if viewed in its continuous entirety. The classroom teacher has ample opportunity to simplify or embellish the telecast lesson with a variety of follow-up activities geared to meet the needs and interests of her particular group.

The course is divided into six general units of study—storytelling, poetry, books, the need for words, creative dramatics, and oral reporting and puppets. The six final lessons are devoted to an extensive review of the material, accompanied by practical application of knowledge gained.

A teacher's guide accompanying the course offers suggestions for follow-up and related activities in addition to outlines of the lessons. An extensive bibliography of reference material is also contained in the teacher's guide.

Lesson titles from THE MAGIC OF WORDS:

1. **TELL US A STORY:** activates creative thinking through development of an interesting story.
2. **VILLIANS AND HEROES:** discusses action in a plot and how it must be logically resolved for each character.
3. **LET ME TRY PLEASE:** encourages children to tell stories before the group . . . stresses use of flannel boards, masks or puppets.
4. **THE SOUND OF WORDS:** discusses words, rhythm, sounds and images within a poem.
5. **THE POET'S WORLD:** explores the world of the poet, the ideas and subjects he finds to write about and the light of individuality he casts upon these ideas.
6. **ENJOYING POETRY TOGETHER:** enhances the love of poetry through reading or speaking it aloud together in the classroom.
7. **A LOOK AT A BOOK:** explores the world within a book from cover to cover with an explanation of the various aids and directives.
8. **FROM THE AUTHOR TO YOU:** an author discusses the thrill of writing and where the ideas for an exciting story may actually begin.
9. **ALPHABETA:** gives an interesting and historic account of the origin of our alphabet . . . discusses the signs, symbols and sounds of our first words.
10. **WORDS AND MUSIC:** stresses that the song has carefully chosen words which, set to music, convey a thought, a meaning and a moment of pleasure through both participation and listening.
11. **STORIES IN PICTURE:** discusses the art of cartooning.
12. **THE UNSPOKEN WORD:** defines and demonstrates the gestures and movements of a pantomime.
13. **SPEAK UP PLEASE:** discusses and demonstrates a monologue.
14. **LET'S PRETEND:** develops the communication skills desirable for successful creative dramatics.
15. **CLASSROOM DRAMATICS:** explores the uses of creative dramatics in heightening appreciation and enjoyment of subjects such as reading and social studies.
16. **LIGHTS, ACTION, CAMERA!:** provides enjoyment in creative dramatics through the presentation of a complete play.
17. **GIVING A TALK:** gives suggestions for a good, exciting oral report.
18. **WHAT TO DO WITH AN OLD SOCK:** provides interesting suggestions for puppet making.
19. **TALKING HANDS:** explores several ideas for using puppets in skits.
20. **THE ART OF STORYTELLING:** reviews the ideas and uses regarding storytelling.
21. **IT'S POETRY TIME:** reviews the essence of poetry with emphasis on rhythm, imagery and story.
22. **FINDING THE RIGHT BOOK FOR YOU:** presents a review of the lessons regarding books and their meaning to us.
23. **HAS YOUR WRITING IMPROVED:** presents a "bouquet" of ideas to spark the writing of poetry and stories among the children.
24. **A PLAY FOR TELEVISION:** presents a play created by elementary school children for the television studio.
25. **LOOKING BACK:** provides a culmination of the year's experiences for review and evaluation.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

**Produced by the Greater Washington TV Ass'n, Inc., Washington, D.C., at WETA-TV**



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# BILL MARTIN

VT

## Fifteen, 15-minute lessons

## Intermediate Grades

No better name could be chosen for this outstanding language arts telecourse, because Bill Martin, the television teacher, is truly a language arts master in the eyes of our nation's younger folk.

Perhaps Bill Martin's words in the foreword of the teacher's guide which accompanies the telecourse best describe the purpose of this sparkling enrichment series:

". . . (this) brief TV interlude with Bill Martin is simply a vehicle to launch you (the classroom teacher) and the children into a full-blown inquiry into language and how it works. You will feel comfortable in your role as a teacher of linguistics because we—all of us—have had linguistic curiosities ever since we were born into a world of language-using people and became language users ourselves. . . ."

Mr. Martin further notes that if the telecourse successfully fulfills its objective of enlightening both teacher and student it will be because it has enabled both to more fully understand what they already know about language.

Bill Martin's understanding of children and the literature that appeals to them is revealed in each lesson of this telecourse. Effective techniques used in both telling stories and relating thoughts have made him a most popular educational lecturer in the field of children's literature.

Bill Martin comes by his storytelling ability naturally. He grew up in a Kansas environment that was rich in folklore and tale-telling. A grandmother who threaded the family history into story form was a special influence on the young Mr. Martin.

After graduation from Kansas State Teachers College of Emporia, Bill Martin taught in Kansas high schools. He took his Masters and Doctor of Philosophy degrees at Northwestern University where he did major work in the fields of reading, listening, creative writing and elementary education.

Until he joined the Holt, Rinehart and Winston publishing firm as editor of elementary classroom materials (the position he now holds), he served as principal of Crow Island School in Winnetka, Illinois, a school well-known for its research and leadership in elementary education. During the summers he has been a visiting professor at various colleges and universities around the United States.

In his work at the publishing company, Mr. Martin has originated and edited a new approach to the teaching of reading called the Owl Reading Program. It is based on the premise that language is essentially oral and that the sound of sentences is more important than the individual sound of the words in the sentences.

OUTLINE OF THE COURSE: Lesson numbers, titles and annotations:

**1. LANGUAGE IS SOUND AND SENSE**—From the moment of birth, sounds are used to communicate thoughts and feelings. The printed word represents a system to communicate ideas and sense but means nothing unless associated with appropriate sentence sounds. Featured selections: "The Kind of Bath For Me," by Sir Edward Parry; "Susie Moriar;" and a Carolina mountain song.

**2. OURS IS A WORD-ORDER LANGUAGE**—Words must be arranged in a certain order in our language if they are to create the sound of sense. Featured selections: "Little Orphant Annie" by James Whitcomb Riley; "Comparisons" Anonymous.

**3. LANGUAGE WORKS IN CHUNKS OF MEANING**—Punctuation marks are signals placed by the writer to show how he wants words grouped so they will express the ideas he is trying to convey. Poets have improved the communications potential of their writing by arranging words into natural linguistic clusterings. Featured selections: "Calico Pie" by Edward Lear; "The Big Cheese" by Miriam Schlein; "Circus" by Eleanor Farjeon.

**4. TRANSFORMING SENTENCES**—This transformation is an act of using the exact structure of a sentence as the basis for creating a semantically new sentence through vocabulary substitutions. Featured selections: "The Potatoes' Dance" by Vachel Lindsay; "Advice to a Bird, Species Unknown" by Georgie Starbuck Galbraith.

TV TEACHER
BILL MARTIN

**5. EXPANDING SENTENCES**—As children learn the technique of expanding sentences (by adding phrases, clauses or descriptive words), they gain much flexibility in their use of language in reading, writing and speaking. Featured selections: "Overheard on a Saltmarsh" by Harold Monro; "The Snakebit Hoe-handle" from many Appalachian mountain area sources.

**6. REDUCING SENTENCES**—The danger in linguistic trimming is that one is apt to alter or destroy sentence meaning or tamper with the author's style. Featured selections: "Pumpkins" by David McCord; "Mool the Mole" a German Language poem adapted by Bill Martin; "Words" by Robert Louis Stevenson.

**7. USING LITERARY STRUCTURE TO SIMPLIFY READING**—As the structure of a house tells much about the shape and other details of the finished house, so the structure of a story (the "problem" of the story, the characters, the character who creates the "trouble" in the story, the series of episodes within a story, the end of the story) tells much about the details of the finished story. Featured selections: "Sody Sallyratus" by Richard Chase ; "Mother Meadowlark and Brother Snake" by Billy Firethunder.

**8. USING POETIC STRUCTURE TO SIMPLIFY READING**—The ability to sense the way a story, poem or article has been put together is a valuable help in getting more pleasure from the printed page. Featured selections: "If You Should Meet a Crocodile" author unknown; "Stopping by Woods on a Snowy Evening" by Robert Frost.

**9. PLUGGING INTO MEANINGS**—The author "talks" through the printed page. The reader "talks" with him by thinking about what the writer says . . . and deciding whether or not he (the reader) agrees with the writer. Featured selections: "Little Baiser and the Big Bear" by Charles Major; "The Blind Men and the Elephant" by John G. Saxe; "The Burning Rice Fields" by Sara Cone Bryant.

**10. THE QUEST FOR HUMANNESS**—Books and poetry serve no greater purpose than to release children to the excellence of their spirit, to the uniqueness of their lives, to the amazing panorama of human existence that surrounds them. Featured selection: "Rikki-Tikki-Tavi" by Rudyard Kipling.

**11. HOME-ROOTED LANGUAGE**—A child's language is his most personal possession. He is more sensitive to criticism of it than to any other dimension of his being. If we want children to know that we accept them, we must respect their language for, whatever a child's language is, he learned it in good faith. Featured selection: "The Conjure Wives" author unknown.

**12. PUBLIC LANGUAGE**—Public language is the vehicle of man's togetherness. It is the cohesiveness of his political, economic, religious and social intercourse. A person must have minimum skills in using the public language to earn a living, to vote, to carry on family and community affairs, to react to the laws of the land and to the political philosophies that determine these laws.

**13. LIFE-LIFTING LANGUAGE**—Life-lifting language is any bit or unit of language such as a story, poem or expression that is so memorable that it tends to impress itself indelibly on the mind and thereby becomes part of the culture's cherished language ways. Featured selections: "Winter Wind" and "One Misty, Moisty Morning" both Mother Goose rhymes; "The Railroad Cars are Coming" an American folk rhyme; "A Bat Is Born" by Randall Jarrell; and "Come Dance With Me" by Bill Martin.

**14. LINKING WRITING TO READING**—Independent writing poses three basic questions: What shall I write about? . . . How shall I frame the ideas and sentences? . . . How do I edit my writing? Bill Martin suggests that books and illustrations may stimulate story subjects and ideas. The editing process, discussed in an earlier lesson, is expanded.

**15. MAKING CHOICES**—As the student lives in and out of books, taking in their message and wonder, his choices in art and literature and language and ideas will be changing constantly.

**Produced by Bay Region Instructional TV for Education at KQED-TV, San Francisco, California**



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# QUEST FOR THE BEST

## Thirty-two, 20-minute lessons

## Grades 4, 5 or 6

VC VT

This outstanding course has enjoyed extremely high and successful use since being acquired by the library. And well it might for the series utilizes the unique advantages of television dramatizations, guest artists, creative interpretations and a wealth of other techniques to effectively spur the student-viewer into exploring the field of quality literature.

The course is specifically designed to encourage the pupil to read widely and with discrimination, develop a greater appreciation of books and to think and write creatively.

The pupil is encouraged to explore the field of literature to find ways of helping him understand the world today . . . the world as it was in the past . . . and the world as it may or may not be in the future.

Once having his interest and desire aroused in the many-faceted world of books, the pupil may need assistance in the choice of literature to fit his needs and still be of permanent significance to him. The classroom teacher plays a vital role in this endeavor.

The teacher's guide that accompanies the course contains carefully selected, graded bibliographies of material keyed to each lesson. These lists can be used to guide the pupil's selections for supplementary reading. Other book selection helps are included in the guide as are suggested follow-up activities and other utilization ideas.

Lesson titles in QUEST FOR THE BEST:

1. **ADVENTURE:** defines adventure as any new and exciting experience for a child.
2. **OTHER LANDS AND PEOPLE:** stresses the necessity of knowing about the customs and ideas of people in other countries.
3. **FAMOUS VOYAGES:** takes the children sailing with famous explorers.
4. **MYTHS, LEGENDS AND FOLKTALES:** increases the children's knowledge concerning the history, ideas and customs behind folk literature.
5. **EXLORING NEW FIELDS:** utilizes books as sources for information and background knowledge.
6. **SUSPENSE AND MYSTERY:** introduces the mystery story at their level of interest.
7. **HISTORICAL FICTION:** gives an overview of human nature as revealed in fiction about the past.
8. **ANIMAL STORIES:** emphasizes stories about animals other than dogs and horses.
9. **BOOK WEEK:** introduces children to the Newbery and Caldecott Medal Award Books.
10. **HARVEST TIME:** stresses books with a Thanksgiving theme.
11. **FIND THE FACTS (TELEVISION):** a follow-up to lesson 3.
12. **HUMOR:** expresses the need for humor.
13. **LET'S READ TOGETHER:** explores the enjoyment of reading aloud.
14. **DECEMBER DAYS:** investigates other people; their customs and beliefs.
15. **FAMILY:** discusses both fantastic and believable "literary" families.
16. **WINTER IN STORIES:** deals with stories that tell of winter hardships.
17. **HISTORICAL FICTION:** a follow-up to lesson 7.
18. **PIONEERING:** discusses the continuing exploration of pioneers from the past to the present.
19. **FANTASY:** introduces the world of make-believe.
20. **ANIMALS (SNAKE, LLAMA):** a follow-up to lesson 8.
21. **BIOGRAPHY:** aids children in identifying with the great men and deeds of the past.
22. **PEOPLE AND EVENTS (MAJOR POWELL):** a follow-up to lesson 21.
23. **FAMILY:** a follow-up to lesson 15.
24. **FAIRY AND FOLK TALES:** stresses stories handed down from one generation to the next.
25. **POETRY:** emphasizes the pleasure in sharing poetry vocally.
26. **FIND THE FACTS:** a follow-up to lesson 11.
27. **ADVENTURE, REAL AND OTHERWISE:** a follow-up to lesson 1.
28. **MYTHS, LEGENDS, FOLKTALES:** a follow-up to lesson 4.
29. **PIONEERING:** a follow-up to lesson 18.
30. **HUMOR:** a follow-up to lesson 12.
31. **MYTHS, LEGENDS, FOLKTALES:** a follow-up to lesson 28.
32. **TOO GOOD TO MISS:** mentions the books that children themselves pick as the best.

TV TEACHER WILL HOWARD

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Denver Public Schools at KRMA-TV**

# IMAGES

VT VC COLOR

## Thirty, 25-minute lessons

## Grade 6

IMAGES is a 1970 IERT Award-winning telecourse designed to stimulate critical and creative thinking through a study of the literature of creative expression and world history.

Television teacher Ida Johnson Hill notes that the series is not intended to serve as a basic English teaching course. Rather, she says, its purpose is to enrich the students' understandings and abilities in the language arts.

Mrs. Hill says the lessons are designed to help the student to evaluate, challenge and decide upon the truthfulness and authenticity of the spoken and written word . . . and, further, to help the child sharpen his imagery, clarify his expression and expand his skills in the use of language. She says the television experiences do not provide specific answers to questions but are pointed toward encouraging variety in responses and solutions.

Some of the areas explored in IMAGES: history and structure of language; history of communications; following directions; figurative language; letter writing; dictionary and map reading skills; the autobiography; biography; legend; ballad; novel; playwriting; propaganda; poetry; and vocabulary development.

A native Virginian, Mrs. Hill took both her Bachelor and Master of Science degrees in elementary education from Virginia State College. Her graduate specialty was in the area of reading. Mrs. Hill taught in the Richmond Public Schools and at Virginia State College and has served as a language arts consultant in the Richmond Public Schools.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

IDA HILL

**1. YOUR IMAGE**—An introductory program, informing students of material to be covered in the series and noting that overall aim of the series is to foster effective expression in the student.

**2. FOLLOWING DIRECTIONS**—The students are given a number of exercises in following directions.

**3. MAP READING**—Map reading skills are examined.

**4. WHAT'S NEW**—The history of communication is examined from pre-Colonial days to the present. New communication devices for the classroom are explained and the students encouraged to think of future communication devices.

**5. WRITTEN LANGUAGE**—The history of written language is traced and cuneiform letters and other symbols of years passed demonstrated.

**6. WORDS ARE IMPORTANT**—The dictionary is examined as features are explained. Viewers also see copy of a dictionary prepared by Samuel Johnson.

**7. WORD ORIGINS**—Stories behind names, phrases and other words are related after a brief look at Greek and Latin root words.

**8. A LETTER TO WRITE**—Business and personal letter writing is discussed and excerpts from letters of well-known persons are shared.

**9. FACT OR OPINION?**—Identification is made of factual and opininated statements . . . after a discussion of meanings. Students are encouraged to be aware of such words and phrases as: probably, apparently, it appears, it seems as though, and . . . I think.

**10. BEHIND HEADLINES**—Provides a look at how man has reported events through the years . . . and offers points to remember when reporting the news.

**11. PROPAGANDA DETECTIVES**—Illustrations, examples and explanations of propaganda techniques.

**12. READ! READ! READ!**—A number of recommended books are presented in a variety of ways to stimulate literary appreciation and to increase the students' awareness and understanding of different people and situations.

**13. A CHRISTMAS CAROL**—Charles Dickens' life story is followed by a dramatization of a portion of A Christmas Carol.

**14. QUESTIONS AND ANSWERS**—Students participate in or conduct interviews. A well-known personality is interviewed after a discussion of interviewer and interviewee responsibilties.

**15. AN AUTOBIOGRAPHY**—A discussion of the autobiography is followed by an informational story about Great Britain and Winston Churchill . . . and an excerpt from his autobiography.

**16. THE STORY OF PEOPLE**—Students are led to identify John F. Kennedy as various mementos are revealed. A pictorial biography of Kennedy is presented.

**17. THE LEGEND**—The legendary stories of Paul Bunyan, John Henry and Sleepy Hollow are examined.

**18. A LOOK AT THE LIVES OF OTHERS**—Gulliver's Travels by Jonathan Swift is reviewed. Discussed are literary forms and writing purposes.

**19. EXAMINING THE AUTHOR'S CRAFT**—Current recordings, poetry and illustrations are used to explain the meanings and uses of the simile, metaphor and personification.

**20. A FIGURE OF SPEECH**—The uses of the hyperbole, litotes and alliteration in writing are introduced and encouraged.

**21. WHO THINKS CREATIVELY?**—A problem is presented: what should be done with a huge stone rabbit 150 feet tall and 200 feet long . . . the object found during construction of a super highway.

**22. EXPLORING THE PLAYWRIGHT'S CRAFT**—A discussion on parts of a play . . . brief acocunt of William Shakespeare's life . . . and part of "Julius Caesar" are presented. Kinds of stages, including the Globe Theater, are discussed.

**23. LET'S CREATE A PLAY**—A look at and a discussion on a play created by youngsters.

**24. A TIME TO LAUGH**—Different forms of drama are introduced. The emphasis is placed on comedy.

**25. EXPERIENCING LITERATURE THROUGH ROLE PLAYING**—Students dramatize interesting or unusual incidents from the lives of Elizabeth Cady Stanton, Casey Stengel and Clara Barton.

**26. THE BALLAD**—"Judas," "Springfield Mountain," and other ballads are shared through readings and recordings . . . as the origins and elements of the ballads are discussed.

**27. LIMERICKS AND HAIKU TO SHARE**—Haiku and limericks are recited as the forms and patterns are discussed.

**28. A VENTURE IN WRITING**—The work of an artist is shared and used as subject matter for cinquain poetry . . . and students are encouraged to write such poetry.

**29. A DATE WITH ROBERT FROST**—A discussion of New England and a biographical sketch of Robert Frost is supplemented by Frost's own reading and other readings of the following poems: "Birches," "The Pasture," "Fire and Ice," "Provide, Provide," "Two Leading Lights," "A Passing Glimpse," "Stopping by Woods," "Considerable Speck," "The Runaway," and "The Gift Outright."

**30. COUNT . . . THE WAYS!**—A review of the series.

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**



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# MATHEMAGIC

## Sixty-four, 15 minute lessons

VC VT

## Grade 2

The purpose of this unique series is to visualize mathematical concepts. It is hoped that this series along with the classroom math program will greatly increase the children's understanding of mathematical concepts as well as create a personal interest in mathematics.

Computational skills will not be emphasized during the telecasts. The children can gain practice in computational skills during the pre-telecast and post-telecast activities suggested in the teacher's guide which accompanies the series.

The aims of MATHEMAGIC are:

1. To increase the depth of understanding of a mathematical concept through visual concrete experiences before individual or independent mathematical involvement;
2. To improve computational skills through a better understanding of the number system;
3. To improve learning in mathematics through the application of a variety of teaching techniques;
4. To stimulate and motivate an interest in learning mathematics;
5. To develop problem solving ability through purposeful interchange of mathematical and verbal language.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER
Joan Wojciechowski

**MATHEMAGIC**

**Lesson Titles:**

**UNIT I: PLACE VALUE**
1. What Is a Set?
2. One-to-One Correspondence
3. Subsets
4. Cardinal Numbers
5. Ordinal Numbers
6. Equalities and Inequalities
7. Ones and Tens
8. Expanded Numerals

**UNIT II: ADDITION AND SUBTRACTION (with one and two place numerals)**
9. Union of Disjoint Sets (Part 1)
10. Union of Disjoint Sets (Part 2)
11. Commutative Property of Addition
12. Associative Property of Addition
13. Partitioning Sets (Part 1)
14. Partitioning Sets (Part 2)
15. Problem Solving
16. Adding and Subtracting Tens
17. Addition Using Expanded Notation
18. Renaming Ones in Addition
19. Subtraction Using Expanded Notation
20. Renaming Numbers
21. Regrouping Tens in Subtraction
22. Problem Solving

**UNIT III: GEOMETRY**
23. Points and Line Segments
24. Rays and Angles
25. Polygons (Geometric Figures)
26. Rectangles and Right Angle
27. Squares and Triangles
28. Circles

**UNIT IV: FRACTIONS**
29. Halves
30. Thirds
31. Fourths
32. Problem Solving

**UNIT V: ADDITION AND SUBTRACTION (with three digit numerals)**
33. Expanding a Three-Digit Numeral
34. Adding Expanded Numerals
35. Adding in Column Form
36. Subtracting Expanded Numerals
37. Subtracting in Column Form
38. Problem Solving

**UNIT IV: MEASUREMENT**
39. Simple Linear Measure
40. Measuring
41. Liquid Measure
42. Using Liquid Measure
43. Time
44. The Minute Hand
45. The Hour Hand
46. Telling Time
47. Weight
48. Reading a Thermometer

**UNIT VII: MONEY**
49. A Look at Money
50. Using Money
51. Making Change

**UNIT VIII: MULTIPLICATION AND DIVISION**
52. Equivalent Sets: Joining
53. Relating Addition to Multiplication
54. Multiplication
55. More Multiplication
56. Problem Solving
57. Equivalent Sets: Partitioning
58. Relating Subtraction to Division
59. Relating Division to Multiplication
60. Properties of 1 and 0 in Multiplication and Division
61. Problem Solving
62. Review of Addition
63. Review of Subtraction
64. Using Mathematics

**Produced by WMUL-TV, Channel 33, Huntington, West Virginia**



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# 1, 2, 3 YOU AND ME

## Fifteen, 15-minute lessons

## Grade 2

VT VC

There is today a great deal of confusion surrounding the field of "New Math." Parents are bewildered and often negative toward the modern approach to mathematics. Teachers who have not been exposed to instruction in the new way, are equally confused and sometimes antagonistic to change. It is the purpose of 1, 2, 3 YOU AND ME to enlighten not only the students, but teachers . . . and hopefully parents as well.

The classroom teacher today is challenged with the responsibility of making mathematics meaningful and stimulating. This, in essence, is the purpose behind the New Math. The child who grasps, with understanding, basic concepts of mathematics is then able to use his creative powers to make discoveries on his own.

Though the series has been planned as a supplementary review of basic concepts, teachers may wish to use certain lessons as introductions to their classroom instruction. Each teacher must decide how best to utilize each telecast.

The teacher's guide accompanying the series includes suggested preparation for each lesson as well as suggestions for follow-up activities. In addition, a brief bibliography has been prepared for the teacher's reference. It consists of trade books which can provide a useful supplement for the classroom math program.

Mrs. Nancy Lemko, instructor for 1, 2, 3 YOU AND ME, holds a B.S. degree in elementary education from the State University of New York at Oswego, where she also completed graduate work in elementary mathematics. Mrs. Lemko's teaching career in primary mathematics, coupled with a professional modeling experience, combine effectively in this series.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**1, 2, 3 YOU AND ME program titles and synopses:**

1. **GEOMETRIC SHAPES**—helps children become familiar with the basic shapes: square, rectangle, circle and triangle. Creates an awareness of these shapes as seen in the world around them.
2. **SETS**—strengthens the concept that a set is a group of objects, clearly defined, and that each individual object is a member, or element, of that set.
3. **ONE-TO-ONE CORRESPONDENCE** — shows that two sets may be placed in one-to-one correspondence or a one-to-many correspondence. Shows the symbols for "greater than" and "less than."
4. **HOW MANY?**—develops the concept that when members of a set are matched with a set of successive counting numbers starting with one, the last number in such a matching tells how many members are in the set.
5. **DIFFERENT NAMES FOR THE SAME NUMBER**—develops the idea that there are many different ways to name the same number.
6. **USING THE NUMBER LINE**—Makes the children aware of the logical sequence of numbers and shows them how a number line can help them in the process of addition.
7. **DOING AND UNDOING**—develops the relationship between addition and subtraction (the notion that they are "doing"-"undoing" operations.)
8. **MORE THAN TEN**—shows that the value of any digit in a two-digit numeral is determined by its place in the numeral and strengthens the understanding of the natural order of whole numbers.
9. **ONE-HALF**—shows that one-half is represented visually as the fraction "½" and develops the concept of dividing an object or a group of objects into halves.
10. **WHAT TIME IS IT?**—shows that time is important in the world today and aids the student in understanding the principles behind telling time with a clock.
11. **WHAT IS 100?**—helps children comprehend the size of the number 100 by relating it to 100 times 1, 10 times 10, 20 times 5.
12. **LIQUID MEASURE**—develops an awareness of what quarts, pints and cups are in relation to liquid measure and develops an awareness of why it is important to measure liquids.
13. **STORY PROBLEMS**—defines numerical problem situations in terms of knowns and unknowns and describes these situations by using number sentences and solving them for the unknown.
14. **TWO BY TWO**—shows that a pair is a set of 2 objects and that many things are found in pairs . . . and introduces counting by twos.
15. **COUNTING SETS**—introduces the idea of multiplication through the use of arrays, sets and the number line.

TV Teacher
NANCY LEMKO

**Produced by ETV Council of Central New York at WCNY-TV, Syracuse**

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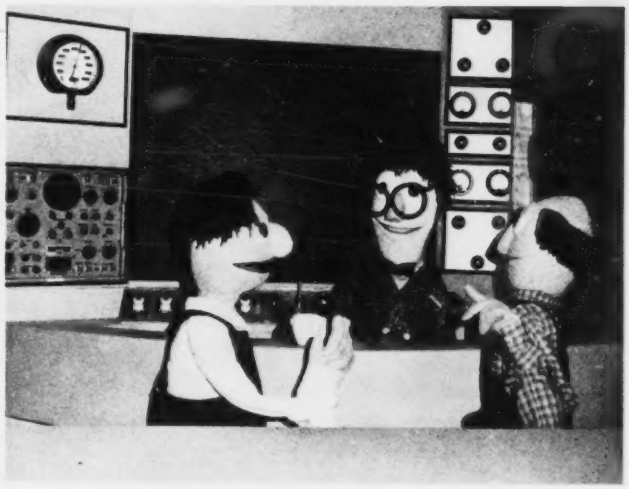
# MATH FACTORY

**Thirty, 15-minute lessons**
**Grade 3**

VT VC COLOR



MATH FACTORY is a series of mathematical experiences that incorporates colorful puppet characters and a fanciful factory into informal mathematical learning situations.

Students viewing MATH FACTORY will meet Cranston and Stubby, the main characters who work at the factory; Dr. Arlo von Winkle, the Math Factory's Director of Research, who is often called upon to use his computer to demonstrate how certain mathematical problems can be solved; Mr. Flibberty, Special Assistant in charge of Confusion, Calamity and Catastrophe, who often provides the problem around which a MATH FACTORY program revolves; and Jibberty Flibberty, Mrs. Flibberty's seven-year-old daughter, who adds her childish exuberance and inquisitiveness to help small children relate to the program situations.

Mr. Wooster, the silent janitor, is seen at the end of almost every program, generally performing some important reinforcement activity for the program. When the Math Factory's machine starts producing — and it can produce anything — situations develop. And — they develop around topics such as sets, geometry, number patterns and place value, problem solving, fractions and money.

Most of the important ideas of a beginning modern mathematics program are incorporated into the series. Through the use of proper follow-up activities (many are suggested in the accompanying teacher's guide), the series should help to create better understanding and better attitudes concerning mathematics.

Pre-selected lessons from MATH FACTORY are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassette. The previewing package also includes a returnable copy of the teacher's guide.

**Lesson summaries for MATH FACTORY:**

**MODULE I - Sets**

1. **INTRODUCING SETS** — presents the basic idea of a set as it relates to a numeration system.
2. **SET NUMERATION** — provides a basic experience in relating number and numeral.
3. **JOINING SETS, ADDITION** — develops understanding of the physical activity which relates to the abstract idea of addition.
4. **SEPARATING SETS** — relates the separation of sets to the operation of subtraction.
5. **NONEQUIVALENT SETS, INEQUALITIES** — develops understanding inequality and equality of numbers and presents the symbols for "equal," "is greater than," and "is less than".

**MODULE II - Geometry**

6. **POINTS AND LINE SEGMENTS** — introduces the geometric ideas of point, line, line segment and curve.
7. **CURVES** — illustrates the difference between closed curves and open curves.
8. **ANGLES AND OTHER FIGURES** — presents the geometric figures: ray, angle, right angle, square, triangle and rectangle.
9. **CIRCLES** — introduces the concept of circle, diameter and radius.
10. **THE GREAT GAME CONTEST** — reviews the geometric concepts presented in the first four lessons of this module and introduces the geoboard as a tool for learning geometry.

**MODULE III - Number Patterns**

11. **ADDITION WITH ZERO AND ONE** — demonstrates the patterns that occur when zero and one are added to numbers.
12. **BUILDING NUMBER PATTERNS** — introduces counting by twos, fives and tens.
13. **BEGINNING CONCEPTS IN MULTIPLICATION** — presents the addition of equal addends and the joining of equivalent sets as a background for multiplication.
14. **PLACE VALUE, FACE VALUE** — helps students discover the concept of place value and the meaning of two and three digit numbers.
15. **ATTENTION TO TENS** — shows the relationship between the basic facts and adding and subtracting tens — especially as it pertains to place value.

**MODULE IV- Problem Solving**

16. **WRITING NUMBER SENTENCES** — presents the language and symbolism of addition and subtraction.
17. **ADDITION OF TENS AND ONES** — introduces two-place addition, in both the expanded form and short form, without having to rename ones as tens.
18. **SUBTRACTION OF TENS AND ONES** — introduces two-place subtraction problems that do not require regrouping.
19. **RENAMING IN ADDITION** — introduces addition when regrouping of ones is required.
20. **RELATING MULTIPLICATION AND DIVISION** — presents multiplication and division as inverse operations.

**MODULE V - Fractions**

21. **WHAT'S HALF? WHAT'S A FOURTH?** — introduces the concepts of one-half and one-fourth.
22. **PRESENTING ONE-THIRD** — introduces the concepts of thirds (one-third, two-thirds, three-thirds and zero-thirds) and their relationship to a whole.
23. **FOOLING WITH FRACTIONS** — demonstrates that some fractional parts may be equivalent to other fractional parts and that a fractional part of a number in a set or of a whole may be found.
24. **FRACTION MAGIC** — shows that sets of fractional objects may be joined in the same manner as whole objects and that fractions can be used to express this activity as a number operation.
25. **FRACTION ACTION!** — reviews the basic ideas associated with the development of fractional number concepts.

**MODULE VI - Money**

26. **WHAT BUYS MORE?** — applies simple number sentences to money problems and introduces adding with three addends.
27. **SETS OF COINS** — teaches the value of a penny, a nickel, a dime and a quarter and shows different sets of coins that have the same value.
28. **SOLVING MONEY PROBLEMS** — reviews addition and subtraction of two-digit numerals by using problems involving money and illustrates how to make change.
29. **MONEY BUSINESS** — presents money problems that require the use of two-place subtraction with regrouping of tens and ones.
30. **DOLLAR SCHOLAR** — introduces the dollar sign and point in writing and solving money problems.

**Produced by Mississippi Authority for Educational Television at Jackson**



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# TIME FOR MUSIC

VT VC

## Thirty, 15-minute lessons

## Grade 1

This telecourse is designed to enlarge the musical understanding, awareness and enjoyment of first grade children.

Prime objective of the series is to provide varied activities in singing, listening, moving and the study of fundamentals . . . so that each child will come to more fully appreciate music and learn to use it more discriminately in his daily living.

Television teacher Betty Hamilton attended Lynchburg (Va.) College where she received a Bachelor of Arts degree with majors in music and sociology. She has also engaged in graduate work in music education at Northwestern University.

Upon graduation from college, Mrs. Hamilton served for three years as minister of music at College Hill Baptist Church in Lynchburg. Since that time she has taught public school music in Norwalk, Conn., Mount Vernon, N.Y., and Henrico County, Va.

A flair for musical composition prompted Mrs. Hamilton to write many of the songs taught in the lessons of TIME FOR MUSIC. These songs, part of a rapidly growing collection of children's music entitled "Music Directions," are printed in the teacher's guide that accompanies the telecourse. TIME FOR MUSIC is an enrichment experience designed to supplement the normal ongoing music education schedule of the viewing classroom. The lessons are arranged in a seasonal-holiday pattern (see Outline of Course).

A 12-inch LP companion record entitled TIME FOR MUSIC is available for classroom use (@ $4.00). For further information, contact Great Plains National.

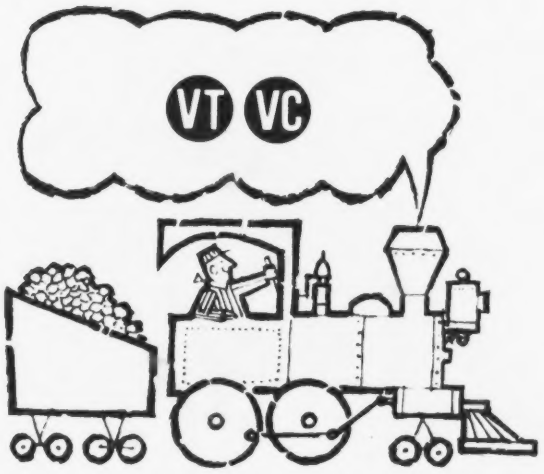
TV TEACHER BETTY HAMILTON

OUTLINE OF THE COURSE: Lesson numbers, titles and elements of emphasis in each lesson—

1. **HANDS, HANDS**—Singing . . . Feeling the beat . . . Tone matching
2. **COME CLEAN**—Singing . . . Feeling the beat . . . Tone matching
3. **TRAVEL ALONG**—Singing . . . Feeling the beat . . . Playing sand blocks
4. **THREES, PLEASE**—Music in threes
5. **COME TO THE FAIR**—High and low . . . Feeling the beat
6. **FRIENDS**—Moving to music
7. **HALLOWEEN**—Halloween . . . A melodic line . . . Feeling the beat
8. **TREES IN AUTUMN**—Singing . . . Moving
9. **THANKSGIVING**—Thanksgiving . . . A melodic line . . . Feeling the beat in 6/8 time
10. **THREES AGAIN, PLEASE**—Music in threes
11. **CATS AND DOGS**—The scale with numbers . . . Singing, moving and feeling the beat
12. **STRINGS AND STRINGS**—The scale with numbers . . . Dramatizing a song
13. **CHRISTMAS**—Christmas music
14. **SING AND PLAY**—Rhythm instruments-how to make and play them
15. **SNOW FUN**—Feeling the beat-two rhythms at one time
16. **SNOW AGAIN**—Sounds-long and short . . . A melodic line with quarter notes and whole notes
17. **VALENTINES**—Feeling the beat-Walk and skip
18. **FEBRUARY BIRTHDAYS**—Patriotic songs . . . The scale—do, re, mi, fa, so, la, ti, do
19. **LOVE THAT LION**—Singing and listening . . . Simple note reading
20. **FARM FRIENDS**—Singing just for fun
21. **LINES AND SPACES**—The musical staff
22. **SHOES**—High and low . . . The staff
23. **IMPORTANT PEOPLE**—The printed page-a music book
24. **SEEDS AND SILENT THINGS**—Singing and moving . . . Acting out a song . . . Quarter rests
25. **WE LISTEN**—Listening-Harl McDonald's **Children's Symphony**
26. **BIRDS**—Singing . . . Moving . . . Listening
27. **ALONG CAME A SPIDER**—Feeling the beat in a poem . . . Note reading
28. **RHYTHM AND SOUNDS**—Playing rhythm instruments . . . Singing simple rounds
29. **LOOKING BACK**—A review of the basic fundamentals covered during the year
30. **OUR FAVORITES**—Children vote on their favorite songs . . . and sing them

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**




# ALL ABOARD FOR MUSIC

## Thirty, 15-minute lessons

## Grade 2

ALL ABOARD FOR MUSIC is a journey into the exciting world of music. Each of the telelessons is designed to enlarge the musical understanding, awareness and enjoyment of the children.

Main objective of the series is to provide varied experiences in singing, listening, moving, and the study of fundamentals so that each child may learn to use music more discriminately in his daily living. The programs have been planned as an enrichment experience in music and are intended to supplement the music instruction which would normally be provided for the class.

Television teacher Betty Hamilton attended Lynchburg College where she received a B.A. with majors in music and sociology. She has also done graduate work in music education at Northwestern University. Upon graduation from college, Mrs. Hamilton served for three years as minister of music at College Hill Baptist Church in Lynchburg, Virginia. Since that time sha has taught public school music in Norwalk, Connecticut, Mount Vernon, New York, and Henrico County, Virginia.

A flair for musical composition has prompted Mrs. Hamilton to write many of the songs which are taught in the television lessons. These songs, part of a rapidly growing collection of children's music entitled "Music Directions," are printed in the teacher's manual which accompanies the series. Mrs. Hamilton also teaches a first grade series entitled TIME FOR MUSIC and a course for fifth grade, OUR MUSICAL HERITAGE, which emphasizes the music and the history of America.

A 12-inch LP companion record entitled ALL ABOARD FOR MUSIC is available for classroom use at $4 per copy. For information concerning the purchase of this record, contact Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

LESSON OUTLINE:

1. **OFF WE GO!—How to sing: sit straight, sing easily, listen carefully**
2. **STAIRS, STAIRS, STAIRS—The scale . . . Feeling the beat**
3. **OUR FRIEND THE POLICEMAN—Feeling the beat . . . Quarter notes**
4. **MUSIC TELLS A STORY—Listening . . . Theme identification**
5. **IN 1492—Feeling the beat . . . Quarter notes and eighth notes . .. . Tone matching**
6. **"WHOO," WENT THE WIND—High and low . . . The staff**
7. **THERE ARE WITCHES IN THE AIR—Halloween . . . Feeling the beat . . . .Rhythm and poetry**
8. **SINGING WHAT WE SEE—The scale . . . Note reading**
9. **TIME TO REST—Notes and rests**
10. **GOBBLE, GOBBLE, GOBBLE—Thanksgiving . . . Eighth notes and 6/8 time**
11. **WE GIVE THANKS—Thanksgiving . . . The science of sound—strings**
12. **TICK, TOCK, TICK—Feeling the beat . . . Half notes, quarter notes and eighth notes**
13. **SING A SONG OF HANUKKAH—Hanukkah . . . Feeling the beat**
14. **TIS THE SEASON—Christmas**
15. **SING A SONG OF CHRISTMAS—Christmas**
16. **OH WINTER WINDS—A song box—tone matching . . . Note reading**
17. **WE LISTEN—The Children's Symphony—Third Movement—Harl McDonald . . . Theme recognition**
18. **SNOW, SNOW, SNOW—Note reading . . . Feeling the beat . . .. Tone matching**
19. **LET'S REVIEW—Singing just for fun**
20. **YOUR LAND AND MINE—Patriotic songs . . . Feeling the beat**
21. **A VALENTINE FROM ME TO YOU—Valentine's Day . . . Rhythmic notation . . . The scale**
22. **MEET THE VIOLIN—The violin**
23. **MUSIC PAINTS A PICTURE—"The Carnival of the Animals"—Camille Saints-Saens**
24. **I WONDER, I WONDER—Quarter notes and eighth notes . . . Rhythmic notation**
25. **THE SEASONS ARE FOUR—ABA form in music**
26. **STAIRS THAT MOVE—Moveable 'do' or 'l' . . . Scale review . . . Note reading**
27. **SIGNS OF SPRING—Rhythmic response . . . Feeling the beat**
28. **IT'S TIME FOR FUN—Time signatures . . . Music in 2's and 3's**
29. **LISTEN AND WATCH—The Ballet**
30. **GOODBY, GOODBY—The scale . . . Feeling the beat . . . A two-part song**

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**



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# OUR MUSICAL HERITAGE

**Thirty, 25-minute lessons**

**Grade 5**

VT VC

OUR MUSICAL HERITAGE is a series of telelessons designed to enlarge the musical understanding, awareness, and enjoyment of the children. The main objective of this series is to develop an appreciation of America through the musical heritage of yesterday and today.

The lessons will provide varied experiences in singing, listening and moving. A curriculum committee of music supervisors and teachers representing various participating school divisions requested that the "humanities" approach be used in teaching the lessons. Therefore, the emphasis in this series is not on the study of music fundamentals or theory, but deals mainly with historical implications and the "why" of music in America.

The lessons have been planned as an enrichment experience in music and are intended to supplement the music instruction which normally would be provided for the class. It is hoped that each child may come to love music, and learn to use music more discriminately in his daily living.

Betty Hamilton, the television teacher, attended Lynchburg College where she received a Bachelor of Arts degree with majors in music and sociology. She has also done graduate work in music education at Northwestern University.

Upon graduation from college, Mrs. Hamilton served for three years as minister of music at College Hill Baptist Church in Lynchburg, Virginia. Since that time she has taught public school music in Norwalk, Connecticut, Mount Vernon, New York, and Henrico County, Virginia.

In addition to the OUR MUSICAL HERITAGE series, Mrs. Hamilton also teaches TIME FOR MUSIC and ALL ABOARD FOR MUSIC, for first and second grade children.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

LESSON OUTLINES: Song Titles

1. **YOUR LAND AND MINE**
   - Song: America (words only)
   - Song: Of Thee I Sing
2. **AMERICA'S FIRST MUSIC**
   - Song: Zuni Sunset Song
   - Song: Dakota Hymn
3. **THE PERCUSSION FAMILY**
   - A demonstration and explanation of percussion instruments
4. **COLONIAL NEW ENGLAND**
   - Song: America the Beautiful (words only)
   - Song: Past Three O'Clock
   - Song: Old Hundred
5. **MIDDLE COLONIES**
   - Song: Sosaponda
6. **SIMPLE GIFTS**
   - Song: Simple Gifts
7. **THE COLONIAL SOUTH**
   - Song: It Rained a Mist
8. **NEGRO SPIRITUALS**
   - Song: Swing Low, Sweet Chariot (words only)
   - Song: All Night, All Day (words only)
   - Song: He's Got the Whole World in His Hands
9. **THE SPIRIT OF '76**
   - Song: Riflemen of Bennington
10. **MUSIC OF THE REVOLUTION**
    - Song: The Rich Old Lady
    - Song: Chester
11. **MUSIC OF THE MOUNTAINS**
    - Song: Blue Tail Fly (words only)
    - Song: Down in the Valley (words only)
12. **THANKSGIVING**
    - Song: Prayer of Thanksgiving (words only)
    - Song: Harvest Hymn
    - Song: We Give Thee Thanks
13. **LET'S READ MUSIC**
    - Sing the scale using numbers and syllables
14. **THE WOODWIND FAMILY**
    - Discussion and demonstration of some of the woodwind instruments
15. **CHRISTMAS**
    - Song: The Huron Carol
    - Song: Long, Long Ago
16. **THE RIVER AND THE SEA**
    - Song: Blow Ye Winds
    - Song: Erie Canal (words only)
    - Song: Shenandoah (words only)
17. **DOWN THE MISSISSIPPI**
    - Song: Down the Ohio
    - Song: While Strolling One Day
18. **MATH AND MUSIC**
    - Song: Math and Music
19. **STEPHEN FOSTER**
    - Song: Some Folks Do (words only)
    - Song: Ring, Ring the Banjo
20. **THE FORTY NINERS**
    - Song: Clementine (words only)
21. **WAR BETWEEN THE STATES**
    - Song: When Johnny Comes Marching Home (words only)
    - Song: Goober Peas
22. **ABRAHAM LINCOLN**
    - Song: Springfield Mountain
23. **THE BRASSES AND THE STRINGS**
    - Discussion and demonstration of brass and string instruments
24. **OPENING OF THE LAND**
    - Song: The Farmer is the Man
    - Song: Drill Ye Tarriers (words only)
25. **INTO THE WEST**
    - Song: My Home's in Montana
26. **THE SOUTHWEST**
    - Song: Laredo
    - Song: Old Texas (words only)
27. **OTHER WARS**
    - Song: The Star Spangled Banner (words only)
    - Song: The Marines' Hymn (words only)
28. **FROM NEW ORLEANS**
    - Song: Every Night When the Sun Goes Down
29. **COMMAND PERFORMANCE**
    - Songs: Student requests
30. **AMERICA TODAY**

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**



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# TIME TO SING

**Thirty-two, 20-minute lessons**

**Grade 2**

VT VC

TV Teacher
RUSS WIDOE

TIME TO SING is designed to help the classroom teacher build *aural* concepts of up, down, repeat, skips and steps; and *rhythm* concepts as represented by quarter, eighth and half notes. These concepts are carefully built in a framework of singing, bodily response to tonal and rhythmic stimuli and playing on bells or a keyboard instrument.

Keyboard or bell activity was chosen because the source of sound is clearly seen as well as heard with accurate pitch; and the distance from one sound to the other can be measured by the eye as well as the ear. The discovery learning method is employed because it builds upon the child's previous musical experience. It proceeds from hearing and feeling to singing and doing—all of which leads to understanding instead of mere parroting.

TIME TO SING has strong motivating influences built into the series. It utilizes some of the power inherent in the medium of television: clever puppetry, unique visual aids, even the use of "black" to build concepts. Another special feature is the accompanying pupil songbook, with complete song materials for all lessons, which relieves the teacher from searching other published materials or tedious copy work. Songs included are catchy, child-tested material. The general mood of the series is relaxed and happy.

Mr. Russ Widoe, instructor for TIME TO SING, has taught at all levels, second grade through university, and has had more than twenty years of radio-television experience in the commercial field, including successful experience as a television personality for children. He is managing director of Northeast Wisconsin In-School Television (NEWIST), a not-for-profit cooperative of public and private schools. Mr. Widoe holds Bachelor of Music Education and Master of Music Education degrees from Northwestern University.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Songs used in TIME TO SING:**

**Autumn**
**Bicycles**
**Bow Belinda**
**Caterpillar**
**Christmas Eve**
**Down the River**
**Flag of America**
**Flying Kites**
**Halloween**
**Hey, Betty Martin**
**Hickory Dickory Dock**
**High in the Sky**
**I Like Animals**
**Jump Josie**
**Kinder Polka**
**Mister Joe**
**My Brown Pony**
**My Farm**
**My Old Dan**
**Our Rhythm Band**
**Penguins**
**Purple Mouse, The**
**Santa Claus**
**Shoo Fly, Don't Bother Me**
**'Simmons**
**Six Little Ducks**
**Song Your Grandma Sang in School, A**
**Swing High, Swing Low**
**Thanksgiving**
**Train, The**
**Wake Up, World**
**Winter Time**

**Folk song material is furnished from the following publications: "Sing Together Children," "Joyful Singing," "Little Book of Carols," and "Amigos Cantando." Other folk song adaptations and original material is copyrighted by Lorraine Swain and used by permission.**

**Produced by NEWIST at WLUK-TV in Green Bay, Wisconsin**



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# SOUNDS OF OUR TIMES

**Fifteen, 20-minute lessons**

**Grades 3 or 4**

VC VT

TV Teacher
BARBARA DELANEY

SOUNDS OF OUR TIMES is designed to enrich the regular music program of the school. It provides unique experiences and presents performers not usually available in a classroom situation.

The series proposes to increase the child's awareness of the sounds around him, to enhance his sensitivity to their differing properties and to help him understand how sounds are put together in organized form to create musical compositions of various kinds.

Activities are planned to encourage self-expression through creative response to music. The focus of the series is our musical heritage.

Each telecast is designed to motivate activities in art, language arts and social studies as well as in music. The teacher's guide which accompanies the series includes appropriate student and teacher bibliographies and references to correlated musical selections.

Television teacher for SOUNDS OF OUR TIMES is Mrs. Barbara Delaney.

**SOUNDS OF OUR TIMES program titles and synopses:**

1. **THE ESSENCE OF SOUND**—increases the student's awareness of the sounds around him and aids him in the identification and description of common sounds with accurate references to such elements as pitch, intensity, duration, consonance, dissonance, etc.
2. **THE HUMAN SOUND**—explores the differentiation between the various types of musical sounds produced by human beings (singing, whistling, yodeling) and the identification of various types of voices (tenor, bass, etc.).
3. **SOUND PICTURES**—increases understanding of the relationship between music and the visual arts and the desire to be more imaginative and creative in individual responses to music.
4. **A SONG UNFURLED**—increases knowledge of the history and the significance of our national anthem and aids in teaching the words and music of "The Star-Spangled Banner."
5. **SOUNDS OF STRINGS**—introduces the principles of construction and knowledge of the methods of playing stringed instruments and describes certain of the less familiar stringed instruments of particular ethnic groups around the world.
6. **SOUNDS OF BELLS**—provides for the recognition of a variety of bells and the sounds they make as well as an appreciation of the importance of bells in the lives of people all over the world.
7. **SOUND IMPRESSIONS**—recognizes impressionism as the first important compositional style of the 20th century and introduces some of the impressionist composers and their work.
8. **THE NEW SOUND**—introduces some of the sound materials used by contemporary composers and motivates the students to experiment with sounds to try and organize a variety of sounds into a composition.
9. **SOUND OF DRUMS AND BEATING**—provides recognition of the percussion instruments used in the symphony orchestra, the band and various dance bands as well as providing some knowledge of the method of playing percussion instruments.
10. **SOUNDS OF AMERICA**—increases the knowledge concerning the development of musical styles in America.
11. **SOUNDS OF PIPES AND HORNS**—increases understanding of the construction of wind instruments and introduces the various methods of tone production utilized by performers playing wind instruments.
12. **CALYPSO SOUNDS**—increases understanding of syncopation and how to use rhythm instruments.
13. **JAZZ AND BLUES**—recognizes jazz and blues as improvised, "free style" music which originated with the slaves in the South and which professional musicians imitated and refined.
14. **SOUNDS OF THE AMERICAS**—deepens appreciation for our musical heritage and increases knowledge of the musical heritage of our American neighbors.
15. **SOUNDS OF OUR OWN MAKING**—increases confidence in attempting to create musical compositions and the use of new and unusual sounds in individual creations, in addition to traditional tone colors of standard instruments and voice.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



**Produced for MPATI by Southwest Texas Educational Television Council at KLRN-TV, Austin, Texas**

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# MUSIC OF AMERICA

**Fifteen, 20-minute programs**

**Intermediate Grades**

COLOR F

Enjoyment of music is most often related to familiarity and understanding. People generally live the music they "know." MUSIC OF AMERICA is designed to help children in the intermediate grades to know and understand an infinite variety of music.

In this exceptional series, distributed by Great Plains National, all forms of music . . . from classical to "cool" jazz . . . from American Indian chants to the Mariachi music of Mexico . . . from religious music to rock 'n roll . . . from the blues to folk songs . . . all are explored and discussed to help children derive greater pleasure from the world of music that surrounds them.

Included in the MUSIC OF AMERICA programs are selections featuring folk singer John Hartford, guitarist Mason Williams and jazz great Duke Ellington. Balladier John Jacob Niles sings in the old folk ballad style; blues artist L. C. (Good Jumping) Robinson performs; Kid Charles and his Preservation Hall Jazz Band play the traditional New Orleans style jazz; folk singer Ed Ellison vocalizes; students from the San Francisco Conservatory perform; and a young jazz group who call themselves "Smoke" provide exciting instrumental improvisations.

The programs of MUSIC OF AMERICA were designed with the idea that the live human being in the classroom is still the teacher . . . and that the image on the television screen—human or otherwise—is a teaching resource, as are textbooks, blackboards, wall maps and the like. Though many specific suggestions for classroom activity are offered, the primary purpose of the outstanding teacher's guide accompanying the series is to give the classroom teacher background material from which he can design his own use of the programs.

Hostess for MUSIC OF AMERICA is Laura Weber, music instructor at the Urban School in San Francisco. She is a graduate of Oberlin Conservatory of Music and has taught at the San Francisco Conservatory of Music and San Francisco State College. She is well-known nationally as teacher/hostess for the "Folk Guitar" television series. Mrs. Weber has written a number of books on instrumental music technique and on musical theory. As a performing artist, she has two phonograph records to her credit.

Sample previews of typical pre-selected programs from MUSIC OF AMERICA are available on 16 mm color film from Great Plains National. A sample copy of the excellent teacher's guide accompanying the series may also be obtained for evaluation.

**The MUSIC OF AMERICA programs and their content:**

1. **OVERTURE** (an overview of the entire series)—Traditional New Orleans jazz . . . American Indian chant and dance . . . a colonial folk song . . . a Scottish piper . . . a selection of classical music . . . the conductor . . . a Stephen Foster song . . . the banjo . . . John Hartford sings "Gentle On My Mind."
2. **WHAT DOES MUSIC DO?**—Rock and roll . . . some comments on rock and roll . . . the television commercial . . . background music for drama . . . background music in real life . . . patriotic music . . . listening to musical structure . . . a song about a song.
3. **AMERICAN INDIAN MUSIC**—Indian dances (hoop and feather) . . . Indians' use of music in games . . . Indian "Sunrise Song" . . . Indian prayer and North American artifacts . . . Indian flute and whistle . . . the pentatonic scale . . . the Friendship dance . . . trying out Indian dance steps.
4. **MUSIC MIGRATES**—Music of various European immigrants . . . jazz . . . recreation of an early San Francisco concern . . . music from Asia.
5. **MUSIC FROM MEXICO and THE VIOLIN**—Mariachi music at a Mexican festival . . . La Raspa, the "Hat Dance" . . . a Mariachi Mass . . . Cielito Lindo (Beautiful Sky).
6. **APPALACHIAN MUSIC**—Balladier John Jacob Niles sings: "Black, Black, Black Is the Color of My True Love's Hair" . . . "I Wonder As I Wander" . . . "Go Away From My Window" . . . "The Little Mohee" . . . "I Had A Cat" . . . "Frog Went A Courting" . . . "You've Got To Cross That Lonesome Valley."

LAURA WEBER

7. **BLUES AND GOSPEL**—Modern liturgical and non-liturgical outgrowths of the Afro-American folk tradition are heard . . . L. C. (Good Jumping) Robinson sings, plays and talks about the Blues . . . a Gospel church service is led by Rev. Jodie Strawther at the Corinthian Baptist Church of Oakland, California.
8. **JAZZ**—Three kinds of jazz are heard in this program: traditional New Orleans jazz with Kid Charles and his Preservation Hall Jazz Band . . . the middle period of jazz with Duke Ellington . . . and the way-out modern, cool jazz of a young group who call themselves "Smoke."
9. **WORK SONGS—SEA CHANTIES**—Ed Ellison sings: "Blow the Man Down" . . . "Haul on The Bowline" . . . "A Roving" . . . "Drunken Sailor" . . . "Haul Away Joe"; John Jacob Niles sings "John Henry"; "Trio Sonata in E," by J. S. Bach, performed by students at the San Francisco Conservatory.
10. **WORSHIP AND CEREMONY**—Tribal dance, African and American Indian . . . Protestant hymn, "Praise to the Lord," by Joachim Neander . . . Jewish Cantor . . . Greek Orthodox hymn, "Se Imnumen" (We Praise Thee) . . . Protestant Gospel service, three excerpts . . . Roman Catholic Mass by William Byrd . . . Mormon hymn, "Come All Ye Saints" . . . Buddhist chant (Zen) . . . Orthodox chant . . . Mexican Mariachi Mass . . . Latin American Jazz Mass, "Misa Criolla," by Ariel Ramirez.
11. **MUSIC OF THE RIVERS**—"The Boatmen' Dance," Ohio . . . "Way Down in Cairo," Mississippi . . . "The Frozen Logger" (use of the rivers by loggers) . . . "Shenandoah," Missouri . . . "Red River Valley," Red (of Texas) . . . "Banks of the Sacramento," Sacramento . . . "Rio Grande," Rio Grande.
12. **AMERICAN COMPOSERS**—Mason Williams plays "Classical Gas" and comments upon sources . . . "My Days Have Been So Wondrous Free," Francis Hopkinson . . . "Chester," William Billings (with illustrations from the American Revolution) . . . "Some Folks Do," Stephen Collins Foster . . . Aaron Copland comments upon evolution of composition in America . . . Theme from Copland's "Appalachian Spring" . . . "Triptich for Orchestra," Tim Imlay . . . Aaron Copland comments upon modern harmony . . . Duke Ellington comments upon jazz . . . electronic music . . . "I Sure Do Miss That Good Old Electric Washing Machine," John Hartford.
13. **DANCE**—modern dance . . . ballet (Prokofieff) . . . training for dance.
14. **THE JOY OF SINGING**—"I Know Where I'm Going" . . . Barbershop harmony (The San Andreas Faults) . . . a singing lesson . . . the scales . . . the operatic voice . . . group singing for fun.
15. **OPERA**—Children who participate in the production of opera talk about their experiences in: Aida (Verdi) . . . Tosca (Puccini) . . . The Young Lord (Henze) . . . Don Quixote de la Mancha (Massenet).

The programs of MUSIC OF AMERICA may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without TV rights) ..... $180

RENTAL (one-week period, without TV rights) ..... $ 15

Please contact Great Plains National for quotations on television use of the programs.

**Produced by KQED-TV in San Francisco . . . in cooperation with the schools of the San Francisco Region**

# MASTERS OF OUR MUSICAL HERITAGE

## Eight, 30-minute lessons (plus Optional Classroom Utilization Preview)
## Upper Elementary and Secondary Grade Levels

MASTERS OF OUR MUSICAL HERITAGE is a series of eight television lessons designed to develop an appreciation of music in the upper elementary and secondary grade levels.

The main objectives are to:

1. Help the student achieve a heightened rapport with selected composers and their music.
2. Augment the classroom resources available to the teacher.
3. Suggest a variety of supporting activities which a teacher can use to reinforce student learning.

Each lesson includes a dramatic episode from the composer's life . . . instruction on an example of his musical contribution . . . and a choreographic emphasis of its rhythmic pattern.

Although the eight lessons constitute the series, each of the lessons is completely independent, so their chronological presentation is not necessary. The lessons are available from Great Plains on either monochrome or color video tape.

National consultants for the project include Dr. Howard Hanson, director emeritus of the Eastman School of Music; Dr. Frederick Fennel, conductor of the Miami University Symphony Orchestra, Miami, Florida, and former associate conductor of the Minneapolis Symphony; and Dr. Thor Johnson, conductor of the Nashville (Tenn.) Symphony Orchestra, and former vice-president of the National Arts Academy, Interlochen, Michigan.

The series also involves participation by members of the Guthrie Theater, the Minneapolis Symphony, and the Contemporary Dance Playhouse of Minneapolis. Arnold Walker is the TV host.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

COLOR VC VT

**OPTIONAL TEACHER-CLASSROOM PREVIEW**

**Available with this series is an excellent variety of multi-sensory materials, including: musical scores, bulletin board materials, Viewmaster slides, a simplified teaching machine, audio tapes and others. This program suggests and demonstrates the use of these materials. For details concerning their purchase, write: Dr. Victor Kerns, Program Consultant, Telstar Productions, Inc., 386 North Prior Avenue, St. Paul, Minnesota 55104.**

LESSON OUTLINE:

1. **THE GERMAN GIANT—The Johann Sebastian Bach Story: The major musical selection in this lesson is Bach's "C Minor Fugue" from Book 1 of** the Well-Tempered Clavier. **It is interpreted twice by modern dance presentations. The dramatic section demonstrates how the characteristics of hard work, persistence, and the will to succeed were developed early in Bach's life.**

2. **FROM TRIUMPH TO TRAGEDY—The Wolfgang Amadeus Mozart Story: To show the timelessness of his music, Mozart's** Sonata #14 in D Major **is danced in futuristic dress in an extra-terrestial setting by a young man and young lady. The dramatic section depicts scenes from Mozart's childhood, showing his early triumphs as a child prodigy and introduces the viewer to the glories of the composer's childhood. The narrator-host poses some puzzling questions concerning the reasons for Mozart's inability to find financial security even though he was undoubtedly the most renowned musician of his time.**

3. **TWO HEARTS—The Ludwig van Beethoven Story: In the dramatic section of the lesson, Beethoven, Prince Lichnowsky, Ferdinand Ries and Johann Schuller discuss Beethoven's new** Third Symphony **and his reference to his hero, Napoleon. During this section, excerpts from three of Beethoven's compositions are performed, including: the Prometheus Theme" from** Symphony #3 **("Eroica") . . . the** Piano Sonata in F Minor **(Appassionata") . . .the** Serenade in D Major **for Flute, Violin and Viola.**

4. **THE PRINCE OF THE PIANO—The Frederic Chopin Story: During the dramatic section, Franz Liszt, George Sand, Heinrich Heine and Eugene Delacroix are featured and four of Chopin's compositions are played. These are: "Revolutionary Etude" . . . the Military** Polonaise in A Major **. . .** Nocturne No. 2 **(Opus 27) . . .** Mazurka in B-Flat **(Opus 7, No. 1).**

5. **PRIDE OF NORWAY—The Edward Grieg Story: A gay celebration in honor of Grieg's twenty-fifth wedding anniversary is the occasion for a recapitulation of his career and the whimsical recitation of the Peer Gynt tale. During the telling of the story, "Solveig's Song" is sung and dances are performed to "In the Hall of the Mountain King" and "Anitra's Dance." Also in this section are new lyrics to Grieg's "Ich Liebe Dich" sung by the townspeople and a Norwegian folk song, "Pal Po Haugen," to which some of the youngsters dance.**

6. **SORCERER OF SOUNDS—The Claude Debussy Story: Three pieces by Debussy are performed including: "Pagodes" . . . "Violes" . . . "Reflections in the Water". In the dramatic section, Debussy plays a prelude from Bach's** Well-Tempered Clavier **using his own style of music interpretation. Also included is a choreographic interpretation of Debussy's** Sonata for Flute, Harp, and Viola **which illustrates the affinity of French painting and music.**

7. **COMPOSER WITH A CAUSE—The Howard Hanson Story: The major portion of this telecast is in the form of a monologue featuring musical selections. Hanson discusses his boyhood, his family, his early musical experiences, the courtship of his wife, and three of his compositions. The compositions are an early unnamed piece, "Serenade for Flute, Harp, and Strings," and "Song of Democracy."**

8. **THE FOURTH "B"—The Bela Bartok Story: Before and after the dramatic section about Bartok's leaving Hungary, the narrator discusses Bartok's use of the phonograph in recording Hungarian folksongs, the influence of this activity upon the composer's musical thinking, and the elements which make up the character of his music (folk song flavor, uneven rhythm, biting harmony and small range tunes.)**

**Produced for the Lakeville (Minn.) Public Schools . . . by KTCA-TV in St. Paul, Minnesota**



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VT VC COLOR

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# LET'S GO SCIENCING

## Thirty-three, 15-minute lessons

## Kindergarten

LET'S GO SCIENCING is divided into three study areas; matter, energy and life. It is in these regions that children can explore the material universe, and at the same time seek orderly explanations of the objects and events therein. Moreover, through a variety of activities, small children can test these explanations of objects and events, and make every lesson an experience in search of meaning.

It is intended that children will be active rather than passive viewers of these telecasts, for in the telecasts many more questions are asked than are answered. Children can participate by answering the questions asked during the telecast either aloud or to themselves. Many telecasts end with a question designated to stimulate the children to become involved in investigative activities.

The ten lessons which deal with matter revolve around the properties or characteristics common to all matter. Through sensory perception children explore similarities and differences among samples of matter. These similarities and differences provide a basis for the grouping and classification of matter.

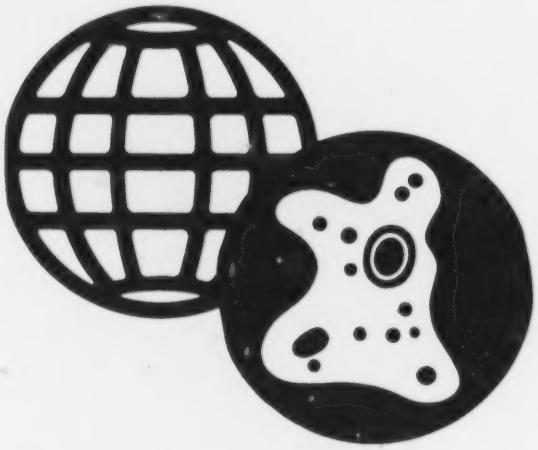
The seven lessons on energy allow children to investigate the forces that initiate, retard or change the direction of motion. The force of gravity and magnetic force, which cannot be seen but only experienced in terms of its effects, are integral parts of this unit.

The remaining sixteen lessons are devoted to the area of life. Both animal and plant materials are used extensively to enable children to become aware of both differences in structure and similarities in the life activities of living things. Another aspect of this unit is the emphasis on the differences among those things that are alive and those which are not alive.

Each telecast is only a part of the children's total science experience. The classroom experiences are the most important. With this in mind, a teacher's manual accompanies the course to give ideas of the content and objectives of each telecast, plus some suggested activities. The activities are not meant to restrict the classroom teacher, but to serve as a point of reference. These activities have proven helpful to some teachers; but each teacher probably has many more which also are successful.

Mr. Donald Lang, instructor for LET'S GO SCIENCING, received a B.S. in Education and M.Ed. from Wayne State University. A veteran of television teaching with the Department of Educational Broadcasting, Mr. Lang has several years of experience in science education.

VT VC



**LET'S GO SCIENCING program titles and synopses:**

**UNIT I: MATTER**

1. **Our Senses**—Our five senses enable us to perceive the world around us.
2. **Shapes**—An object may be recognized or identified by its shape.
3. **Textures**—The senses of sight and touch can be used to describe the various textures of materials.
4. **Colors**—Color is a characteristic of matter which can be detected by the sense of sight in the presence of light.
5. **Odors**—Many kinds of matter have distinctive odors by which they can be identified.
6. **Tastes**—Many kinds of matter can be identified by a characteristic taste.
7. **Sounds**—Different kinds of objects make different kinds of sounds.
8. **Weight**—Weight is a characteristic of all matter.
9. **Size and Weight**—Objects having the same size do not necessarily have the same weight.
10. **Matter**—Materials have various properties. We use our senses to determine these properties.

**UNIT II: ENERGY**

11. **Starting**—A push or a pull is needed to make objects move.
12. **Stopping**—A force is required to stop the motion of an object or to change the direction of a moving object.
13. **Gravity**—Gravity is a force of attraction that pulls objects toward the center of the earth.
14. **Gravity and Friction**—While gravity is a force which may make objects move faster, friction is a force which may cause moving objects to slow down.
15. **Lift**—Lift involves a force acting in a direction opposite to the pull of gravity.
16. **Levers**—One function of a lever is to change the direction of a force.
17. **Magnets**—Magnets exert pulling and pushing forces.

**UNIT III: LIFE**

18. **Animals**—Animals, as living things, are characterized by life activities.
19. **Fish**—Fish live in the water and breathe by means of gills. Most fish are covered with scales and hatch from eggs laid by the adult female.
20. **Mollusks**—Mollusks can live on land or in the water. They move on one foot and hatch from eggs. Most mollusks have hard shells.
21. **Amphibians**—Amphibians lay their eggs in the water and the young do not resemble the adult amphibians.
22. **Reptiles**—Reptiles usually have scaly skin and lay eggs with shells.
23. **Mammals**—Mammals have fur or hair and eat plant material, meat or both. Young mammals are fed milk from their mother's body.
24. **Birds**—Birds have a characteristic shape which distinguishes them from other animals.
25. **Insects**—There are many kinds of insects. Insects have six legs and lay eggs.
26. **Grouping Animals** — Man classifies animals according to likenesses and differences that exist among them.
27. **Plants**—Plants, as living things, are characterized by life activities.
28. **Seeds**—Most green plants reproduce by means of seeds.
29. **Seed Plants**—Seed plants have the same component parts and similar life activities, but may differ in many ways.
30. **Trees**—Trees are large green plants which produce seeds.
31. **Water Plants**—Plants that live in the water have similar life activities to those plants which live on land.
32. **Living Together**—Plants and animals share common environments which provide the things they need to carry on their life activities.
33. **Children**—Children have similar life activities to all other living things.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



**Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools**

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# JUST WONDERING

**Thirty-one, 15-minute lessons**
**Grade 1**

Using the inquiry approach in presentation, the teaching in this primary science series is directed toward the development of skills in forming concepts, making inferences and generalizations, interpretating data and communicating ideas. The very nature of the inquiry approach requires the student to have extensive and direct contact with materials and phenomena . . . and throughout the telecasts JUST WONDERING gives the student viewer ample opportunity to manipulate certain materials and make responses.

This important aspect of the series—that many of the lessons are designed to be open-end, where questions may be posed and not answered, or an experiment performed and the conclusion not stated—gives the classroom teacher abundant occasion to continue the development of ideas through discussions and activities. This should provide students with an opportunity to discover, interpret and conclude for themselves.

Though primarily conceived for first grade students, JUST WONDERING can also be of benefit to second and third graders when proper use is made of suggested post-telecast activities. These, outlined for varying degrees of sophistication, are included in the teacher's guide accompanying the course.

The guide also contains a helpful outline of the levels of understanding as defined through descriptions of performance. This will provide the teacher with a means of evaluating the progress and abilities of her class members and thus assist her in setting a teaching pace.

In the scientific subject matter area, the series is concerned primarily with the concepts of material objects, states of matter (solid, liquid, gas) and relationships between objects (similarities and variations, interactions, change and simple systems).

Most of the experiments are designed so that the student is actively participating, not passively observing the phenomena. As the students begin to grasp the fundamental concepts, they will discover that these concepts may be applied to phenomena other than those associated with the science class. The teacher's guide suggests simple inexpensive materials which may be used by the class in conjunction with each of the telelessons.

The telecourse is not designed to be the total science lesson but to serve only as a source from which processes may lead to development or discovery of the concepts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

VC VT

TV TEACHER MARTHA C. HARRIS

The lesson numbers and titles in JUST WONDERING:

1. Contours and Colors
2. Shape Relationships and the Third Dimension
3. Telling by Touch
4. Classification
5. Living Objects
6. Variation in Living Objects
7. Plants as Living Objects
8. Experimenting With Liquids
9. Experimenting With Solids
10. Gases as Objects
11. Relationships Among Solids, Liquids, Gases
12. A Study of Variation—Making a Histogram
13. Standard Units and Linear Measurement
14. Surface and Volume Measurement
15. Comparison of Weights—Measurement of Mass
16. Communicating Information
17. Selecting Related Objects
18. Introduction to Systems
19. Systems in Experiments
20. Observing Changes
21. Interaction in Experiments
22. More Interactions
23. Interactions and You
24. Special Interactions—Magnets
25. Special Interaction II
26. Measuring Change
27. Thermal Interactions
28. Systems and Sub-Systems
29. Systems and Sub-Systems in Experiments
30. Plant and Animal Interaction
31. The Black Box

**Produced by the Eugene (Ore.) Public Schools at the University of Oregon**



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TV TEACHER MARTHA C. HARRIS

The lesson numbers and titles of JUST CURIOUS:

1. Properties
2. Sets of Objects
3. Symmetry
4. Looking at Systems of Objects: I
5. Looking at Systems of Objects: II
6. Looking at Systems
7. Looking at a Larger System
8. Experiments with Living Systems
9. Measuring Objects: Linear Measurements
10. Measuring Objects: Volume Measurements
11. Measuring Objects: Surface Area Measurement
12. Measuring Objects: Weight
13. Mixtures and Solutions: I
14. Mixtures and Solutions: II
15. Meet Mr. O
16. Locating Points Along a Line
17. Locating Points, Using Intersecting Lines
18. Scale Models
19. Reference Frame
20. Observing Relative Motion
21. Measuring Relative Motion
22. A Happening
23. Timing Events
24. Thermal Interactions
25. Thermal Equilibrium
26. More Thermal Interaction
27. Work, Energy and Friction
28. Interaction, Work and Machines
29. Investigating Living Systems through Field Trips
30. Investigation from a Field Trip

# JUST CURIOUS

**Thirty, 15-minute lessons**
**Grade 2**

VC VT

"Scientists tell us that the volume of accumulated facts is more than doubling every ten years. It has become apparent that any fact-oriented science curriculum trying to keep pace with such momentum is likely to lag and fall behind. Consequently, a curriculum with a more realistic approach is needed. . . ."

So states Television Teacher Martha C. Harris in an introduction to the teacher's guide accompanying this telecourse. JUST CURIOUS is a follow-up telecourse to—JUST WONDERING (also distributed by Great Plains National), a Grade One series taught by Mrs. Harris.

Mrs. Harris goes on to note that JUST CURIOUS was developed with this "more realistic approach" in mind. The telecourse employs the inquiry approach. Its production was based primarily on pilot studies and publications from three groups using this process method—The Science Curriculum Improvement Study, the American Association for the Advancement of Science, and the Minnesota School Mathematic and Science Teaching Project.

The inquiry approach to science teaching is directed toward the development of skills in forming concepts, making inferences and generalizations, interpreting data, and communicating ideas. The nature of the inquiry approach requires the student to have extensive and direct contact with materials and phenomena.

One important aspect of JUST CURIOUS, says Mrs. Harris, is that some of the lessons are designed to be open-ended—that is: questions are posed and not answered . . . or an experiment performed and the conclusions not stated. Such situations should provide students with opportunities to discover, interpret and conclude for themselves, she says.

JUST CURIOUS is concerned primarily with enlargement and elaboration of concepts developed at the first grade level (JUST WONDERING) and with the introduction of: refined techniques of measurement using the metric system, and the concepts of symmetry, relative position, motion, time duration and energy.

As students begin to grasp the fundamental concepts, Mrs. Harris notes, they will discover that these concepts may be applied to phenomena other than those associated with the science class.

A teacher's guide accompanying the telecourse, in addition to fully outlining the series' programs, contains helpful suggestions for pre- and post-telecast activities . . . along with listings of simple inexpensive materials which may be used in classroom activities. The teacher's guide also contains short evaluation checklists at the end of each lesson. Here the classroom teacher can make a quick survey of student progress.

JUST CURIOUS is not designed to constitute the total science lesson but only to initiate the thinking and processes that may lead the viewing students to the development and discovery of concepts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by the Eugene (Ore.) Public Schools at the University of Oregon**

# JUST INQUISITIVE

## Thirty, 15-minute lessons

## Grade 3

The most important goals for JUST INQUISITIVE are those that pertain to attitude development in students. These include: an awareness that ideas are tentative and subject to change . . . a preference for data that have well-documented evidence . . . or a preference for solving non-science related problems using techniques basic to scientific problem solving.

In order to develop these or similar attitudes, JUST INQUISITIVE uses the inquiry approach to science teaching which is directed toward the development of skills in forming concepts, making inferences and generalizations, and interpreting data and communication ideas. The nature of an inquiry approach requires the student to have extensive and direct contact with materials and phenomena. Throughout this telecast there will be opportunities for the viewer to manipulate certain materials and to make responses.

One important aspect of this series is that some of the lessons are designed to be open-ended; that is, questions may be posed and not answered, or an experiment performed and the conclusions not stated. The classroom teacher may then extend and continue to develop the ideas through discussions and activities such as those suggested at the end of each lesson. This should provide students an opportunity to discover, interpret and conclude for themselves.

This telecourse is the third in a series and was preceded by JUST WONDERING and JUST CURIOUS. The two previous series had been concerned with the concepts of: objects, interactions, systems, and subsystems, as well as relative motion and position.

However, the most important theme throughout the entire sequence of the three series is the idea that **science is a process** and not a body of knowledge. In JUST INQUISITIVE, the focus is shifted to concentration on the processes involved with scientific "control experiments."

Most of the experiments will be designed so the student is actively participating, not passively observing the phenomena. It is the intention that, as the students begin to grasp the fundamental concepts, they will discover these concepts may be applied to phenomena other than those associated with the science class.

The telecast is not designed to be the total science lesson, but only to initiate the thinking and the processes that may lead to development or discovery of the concepts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by the Eugene (Ore.) Public Schools**
**at the University of Oregon**

VT VC

MARTHA C. HARRIS

LESSON TITLES:

1. PROPERTIES AND CONDITIONS
2. CONDITIONS VERSUS PROPERTIES
3. CONDITIONS RELATING TO THE PHYSICAL STATE OF MATTER
4. SOLIDS
5. TESTING AND OBSERVING LIQUIDS
6. ORDERING BY VOLUME AND CAPACITY
7. LINEAR MEASUREMENT
8. OBSERVATION AND INFERENCES
9. CONTROLS AND VARIABLES IN EXPERIMENTAL SYSTEMS
10. MEASURING SURFACE AREA
11. SCALE MODELS AND REPRESENTATION
12. MAKING MODELS TO EXPLAIN IDEAS
13. MEASURING AND GRAPHING TEMPERATURE AND TIME
14. INFERRING AND GENERALIZING FROM GRAPHS
15. TIME-ORDERED SEQUENCES
16. MEASURING AND COMPARING WEIGHTS
17. DETERMINING AND GRAPHING RATE OF CHANGE
18. CHANGE OF POSITION
19. STATING A HYPOTHESIS
20. DESIGNING AN EXPERIMENT TO TEST AN IDEA
21. EXTENDING GRAPHS TO DETERMINE TRENDS AND RANGES
22. PREDICTING OUTCOME OF EXPERIMENTS
23. EXPERIMENTING WITH AQUARIA
24. RELIABILITY OF INFERENCES BASED ON NUMBER OF OBSERVATIONS
25. EXPERIMENTS WITH SEEDLINGS
26. DETERMINING THE LIMITS OF VALIDITY FOR INFERENCES
27. MAKING AND USING A LIGHT EXPOSURE SCALE
28. LIGHT EXPERIMENTS
29. WHAT ARE YOUR CHANCES?
30. HOW DO WE FEEL ABOUT SCIENCE?

# TELL ME WHAT YOU SEE

**Twelve, 15-minute lessons**
**Grade 1**

VT VC COLOR

This series is best described by television teacher Robert Crumpler as he talks to the classroom teacher in the foreword to the teacher's guide for TELL ME WHAT YOU SEE:

"This series of programs is the result of an apparent need for a unit of study dealing with the behavior and characteristics of animals. It does not profess to be hard science. It is, though, a serious effort to cause first grade youngsters to use and sharpen skills they already have; that is to say, the abilities to observe, to make comparisons, and to draw conclusions.

"I like to call the teaching in these lessons, the gradual infusion into youngster's minds of concepts and information in the most informal sense. And while these lessons seem to be very casual, they are rigidly structured and certain threads of theory are woven through the entire series.

"I cannot stress enough, the idea that the child should take away from these lessons only as much as he can or is inclined to . . . because, to a large extent, his attitudes toward the learning of science for many years may well be influenced by the feelings he bears toward that discipline after the completion of this unit of study."

Pre-selected lessons from TELL ME WHAT YOU SEE are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.

**Lesson summaries for TELL ME WHAT YOU SEE:**

**1. ALL KINDS OF ANIMALS** — Examination of seven animals — rabbit, starfish, baby chick, fish, sea anemone, iguana and snake — for differences and similarities.

**2. CORAL LIFE** — Animals studied include crayfish, sea anemone, horseshoe crab, starfish, sea urchin and fairy shrimp.

**3. SEA LIFE THAT DOESN'T CRAWL** — Peculiar and adaptive qualities of starfish, sea anemone, sea urchin, hermit crab, shark, lung fish, grouper and scavenger are observed. A large goldfish is carefully studied.

**4. ANIMALS WITH MOBILE HOMES** — A look at different kinds of turtles.

**5. ARE LEGS REALLY NECESSARY?** — The following reptiles are examined: iguana, cayman (a relative of the alligator) and a boa constrictor.

**6. WHAT CAN BIRDS DO?** — A baby chick and a duckling are studied to show how birds are uniquely suited for their needs.

**7. DO ALL BIRDS FLY?** — Specific adaptations within the bird family are explained through examinations of a baby chick, a pidgeon skeleton, chicken bones, an owl, a penguin and an ostrich.

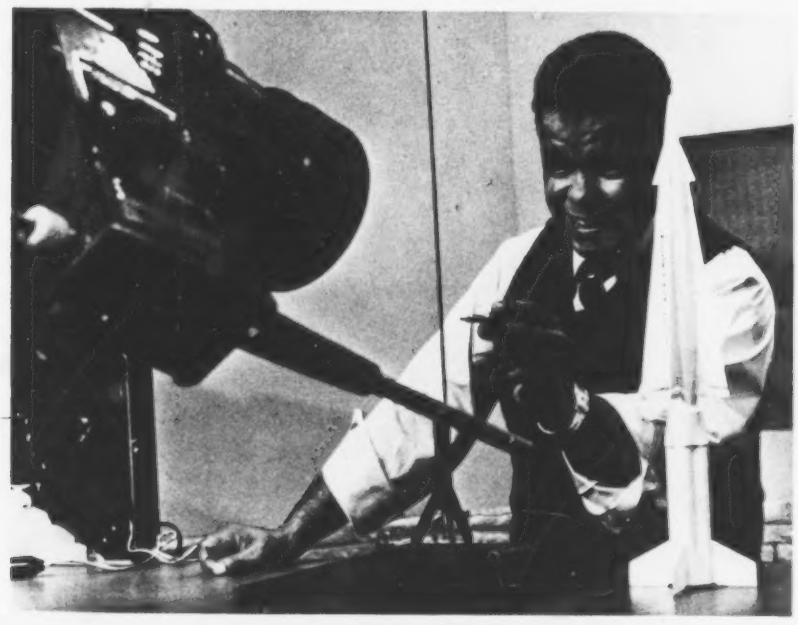
**8. THE CATS** — A mother cat and her kittens are examined to show the adaptive characteristics of cats . . . and the inheritance factor. Films of lions and tigers are also shown.

**9. OTHER CLAWED ANIMALS** — How other animals — oppossums, raccoons and skunks —are adapted for living in a wild state.

**10. TAME OR WILD?** — The relationships between man and animals are studied: dogs and cats (affectionate pets), rabbit and parakeets (pets that must be kept confined) and mice (who have developed a dependance on man).

**11. PRIMATES** — A careful examination of a Capuchin monkey . . . and a comparison of the skeletons of monkey and man.

**12. LOOKING BACK** — A review of the concepts developed in the series. In brief: life began in the sea and the first animals were very simple ones (starfish) . . . moving up the complexity scale we find an animal that can move quickly and has a backbone (fish) . . . more complexity yet and cold-blooded (reptiles) . . . an animal with feathers that is warm-blooded and has the ability to fly (birds) . . . the concept of warm-bloodedness is reinforced (cat) . . . and, finally, man, who alone has the ability to reason and to stand erect.



TV TEACHER ROBERT CRUMPLER



**Produced by the ETV Association of Metropolitan Cleveland at WVIZ-TV**

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# THE SCIENCE ROOM

## Thirty-two, 20-minute lessons

## Grades 5 or 6

This course serves as a vehicle to bring into the child's experience those things which are not likely to be found in the ordinary classroom situation—demonstrations of atomic energy, a demonstration of the versatile laser light, and lectures by guest weather forecasters.

Content of the series is based on traditional fifth and sixth grade science curricula, covering topics in the living sciences, physics, chemistry and earth science. Although the programs are grouped into units of a similar topical content each lesson can stand alone. Thus, the sequence of the lessons may be altered to more closely correlate with the local curriculum.

Teacher Robert Crumpler has outlined three major objectives of the course:

—To introduce to the young mind science as a discipline, to define that discipline, generate a respect for it and to encourage its continued use;

—To arouse the spirit of inquiry through discovery and to encourage the child to use his discovery as the basis for further inquiry until it becomes a habit; and

—To stimulate an interest in science, showing that it is an exciting, absorbing field of study.

Mr. Crumpler has classroom teaching experience as well as having had supervisory responsibilities in science instruction and in curriculum development for the Cleveland, Ohio, Public Schools. He holds a Master's Degree from Western Reserve University in Cleveland.

A comprehensive teacher's guide offers ample suggestions for introductory activities and vocabulary as well as follow-up experiences

Lesson topics of THE SCIENCE ROOM:

1. The Earth: Its Beginning and Basic Parts
2. The Earth: Fossils
3. The Earth: Geological Time Scale
4. Heat as a Form of Energy
5. Heat: Atoms and Molecules
6. Heat: Capacity
7. Heat: Expansion and Contraction
8. Heat: Conduction—Convection
9. The Steam Engine and Turbine
10. The Internal Combustion Engine
11. Airplane Engines—Jets
12. Diving Devices
13. Minerals in the Sea
14. Vertebrates and Invertebrates in the Sea
15. The Ocean: Microscopic Plants and Animals
16. What is Sound?
17. Sound and Communications
18. Television
19. Atoms and Their Fundamental Particles
20. The Element: Atomic Number and Weight—Isotopes
21. The Atom and Static Electricity
22. The Atom and Current Electricity
23. The Telescope
24. The Solar System
25. The Sun and Other Stars
26. The Moon
27. Plants: Reproduction-Pollination
28. Plants as Food Makers—Photosynthesis
29. Plant Growth—Hormones
30. Reproduction—Other Means
31. Microscopic Plants
32. The Cell

TV TEACHER ROBERT CRUMPLER

VT VC

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV**



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# SEARCH FOR SCIENCE

## Thirty-two, 15-minute lessons
## Grade 4

This telecourse takes the curious and absorbent minds of intermediate grade level students on a fascinating trip through nine major areas of scientific experience.

Television teacher Robert Crumpler investigates: the Earth and its make-up, types of machines, animal environments and relationships, electricity, air, types of flight, the human body, microscopic animals, and the plant world.

SEARCH FOR SCIENCE is keyed for the fourth grade curriculum but can easily be modified for use by any of the intermediate grades.

Mr. Crumpler notes in an introduction to the accompanying teacher's guide that the lessons of SEARCH FOR SCIENCE are so designed that the classroom and television teacher may work as a team. The lessons are divided into three parts: teacher preparation, the television presentation itself, and suggested follow-up.

"The classroom teacher is the pivot on which the entire process turns," says teacher Crumpler. "Let us view the lesson, therefore, as an introduction which will put the children in a receptive frame of mind—the lesson itself to develop conceptual relationships . . . and the follow-up to reinforce the relationship and involve problem-doing.

Each of the television lessons begins with a situation totally familiar to intermediate grade level students. The presentation then proceeds in orderly development to the unfamiliar. Moreover, each lesson involves one or all of the scientific methods described in Lesson One of the series.

These major areas of scientific method include: observation, experimentation, and organized recording of facts—facts growing out of the results of observation and experimentation.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER ROBERT CRUMPLER

The lesson titles in SEARCH FOR SCIENCE:

1. Scientific Method
2. The Earth's Outer Crust
3. Three Kinds of Rocks
4. Erosion
5. How Are Fossils Formed?
6. Earthquakes and Volcanoes
7. Levers
8. The Pulley
9. The Inclined Plane
10. The Screw and the Wedge
11. Compound Machines
12. Adaptation
13. Symbiosis
14. The Food Chain
15. Electricity—A Form of Energy
16. Electric Current
17. Conductors and Non-Conductors
18. The Life of Volta
19. The Properties of Air
20. Air in Motion
21. Air: Hot and Cold
22. The Life of Bernoulli
23. Balanced Flight
24. The Jet Engines
25. Body Growth
26. Disease—Prevention and Control
27. The Microscope
28. Microscopic Animals
29. The Life of Pasteur
30. Flowering Plants
31. Non-Flowering Plants
32. Propagation of Plants (Non-Seed)

**Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV**

# SEARCH FOR SCIENCE (revised)

VT VC COLOR

Thirty-two, 15-minute lessons

Grade 4

**SORRY**

**Additional information on this series was not available at the time of this catalog's publication. Such information will be contained in a future mailing from Great Plains National. If you are not on the GPN mailing list and desire this information, please contact Great Plains National.**

The lesson titles of SEARCH FOR SCIENCE (Revised):

1. SCIENTIFIC METHOD
2. ADAPTATION (FOOD WEB)
3. FISH ADAPTATION
4. FISH AND ITS SURVIVAL
5. BIRDS/ADAPTATION
6. BIRDS — HOW WE CHANGE THE NUMBERS
7. THE EARTH AND THE MOON
8. THE SOLAR SYSTEM
9. HOW WE GET INTO SPACE
10. SPACE EXPLORATION
11. THE MICROSCOPE
12. THE OCEAN—A DIFFERENT KIND OF ANIMAL
13. THE OCEAN—ANIMAL RELATIONSHIPS
14. THE OCEAN—ALWAYS THE WEAK AND THE STRONG
15. MECHANICAL ELECTRICITY
16. CHEMICAL ELECTRICITY
17. CONDUCTORS AND NON-CONDUCTORS
18. SERIES AND PARALLEL CIRCUITS
19. MAGNETISM—Part 1
20. MAGNETISM—Part 2—(MOTORS)
21. PROPERTIES OF AIR
22. AIR IN MOTION
23. AIR: HOT AND COLD
24. WATER CYCLE
25. BALANCED FLIGHT—Part 1—(LIFT)
26. BALANCED FLIGHT—Part 2—(LIFT AND THRUST)
27. BALANCED FLIGHT—Part 3—(THRUST/DRAG/GRAVITY)
28. PHOTOSYNTHESIS
29. THE STOMATE
30. RESPIRATION AND TRANSPIRATION
31. TROPISM—Part 1
32. TROPISM—Part 2

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV**

# PROCESS AND PROOF

VT VC COLOR

**Thirty-two, 20-minute lessons**

**Grade 6**

This series, PROCESS AND PROOF, is a basic approach to sixth grade science. There are seven units in the series. The first four comprise what the television teacher Robert Crumpler calls the energy block for the series.

What the series is concerned with is: (1) the solution of scientific problems through legitimate investigative processes and (2) the proofs which lead to and culminate in those solutions.

Whenever mathematics becomes a part of the lesson the metric system is used exclusively. There are two reasons for this: (1) the metric system is used throughout the world and may soon be in total use in the United States and (2) it is in use in scientific laboratories everywhere. The appendix of the teacher guide contains an explanation of the metric system.

Each lesson will end with several questions the children will be given time to answer. These questions are being used as a teaching technique and not as a measurement device.

Mr. Crumpler, in the fall of 1968, began his fourth year as a television teacher in elementary science. He took his undergraduate degree as a science major at Youngstown University and did graduate work at both Western Reserve University in Cleveland and Bank Street College, a graduate research institution in New York City. He taught science at Mary B. Martin School in Cleveland.

He has designed and written the program for a physical science addition to the Lake Erie Junior Science Center at Bay Village, Ohio. He is retained as a consultant there and to the Cleveland Electric Illuminating Company to produce videotapes for the training of installation and trouble crews. Mr. Crumpler also teaches science to adults in the Adult Education Department of the Cleveland schools.

PROCESS AND PROOF is available on either monochrome or color video tape—with the exception of one lesson (Lesson 12) which was produced on monochrome only.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

ROBERT CRUMPLER

1. ATOMS AND MOLECULES I
2. ATOMS AND MOLECULES II
3. CHARACTERISTICS OF MAGNETISM
4. TERRESTRIAL MAGNETISM
5. GENERATING ELECTRICITY MECHANICALLY
6. GENERATING ELECTRICITY CHEMICALLY
7. ELECTRIC MOTORS
8. ROCKET PROPULSION
9. FORCES IN SPACE
10. INERTIA
11. ARTIFICIAL SATELLITES I
12. ARTIFICIAL SATELLITES II
13. LUMINESCENCE AND INCANDESCENCE
14. THE NATURE OF LIGHT
15. TRANSPARENCY AND TRANSLUCENCY
16. REFRACTION
17. THE SOLAR SPECTRUM
18. CONSERVATION I
19. CONSERVATION II
20. CONSERVATION III
21. CONSERVATION IV
22. CONSERVATION V
23. THE EARTH AND ITS PARTS
24. WEATHER AND CLIMATE
25. THE GREENHOUSE EFFECT
26. AIR MOVEMENT
27. WEATHER MEASUREMENTS
28. THE FOOD WEB
29. VITAL GASES
30. SYMBIOSIS: MUTUALISM—PARASITISM—COMMENSALISM
31. SYMBIOSIS: MUTUALISM—PARASITISM—COMMENSALISM
32. THE DISPOSERS

**Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV**



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# SCIENCELAND

## Thirty-two, 20-minute lessons

## Grades 1 or 2

TV Teacher
BARBARA Y. RYDER

VC VT

Six and seven year olds have an insatiable curiosity about their immediate environment. An important objective of this series is to help children discover the science in their own surroundings and to open new doors to the larger world outside the immediate environment.

To achieve this purpose three techniques have been employed in the overall design:

1. placing the programs in a natural setting to make it easier for children to use their own natural environment as a resource for scientific investigation;
2. arranging programs in a developmental fashion beginning with the immediate environment and extending out into ever-widening circles of interest; and
3. drawing on the unique ways in which young children think, feel and respond in order to attract them into the world of science.

On each program the children start up a road, to the music of the theme song, until they come to the gate that opens up into SCIENCELAND. Certain landmarks in SCIENCELAND soon become well-known to the children: the mailbox, the wondering well, the spinning signpost, and the Science House. A flash of light, accompanied by a bell-like sound, are the identifying signals of Twinkle. Twinkle is a symbol of the inspired idea, the "let's try and see what happens" proposal, the delight of discovery. Children come to realize that it is their own "Twinkle" working that makes SCIENCELAND everywhere.

The television teacher for the series is Mrs. Barbara Yanowski Ryder. Mrs. Ryder taught elementary science by television for four years in New York City. She received her B.A. at Fordham University and her M.A. from the University of Michigan.

A teacher's guide accompanies the series and contains information about each of the programs as well as suggestions for motivation and follow-up activities for the individual programs.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**SCIENCELAND Program Titles and Synopsis:**

1. **WHAT GOES ON IN SCIENCELAND?**—A mysterious footprint initiates a series of investigations, leading to an understanding of the methods used by scientists.
2. **HOW DOES A MAGNIFYING GLASS HELP YOU FIND OUT?**—A walk in the woods results in a bag full of "finds" such as beetles, burrs and snails. A magnifying glass is used to find out more about these small things.
3. **HOW DO DIFFERENT THINGS MIX WITH WATER?**—The making of lemonade on a hot day leads to experiments involving the mixing of water with other substances.
4. **HOW DO TOOLS HELP?**—Some garden chores which need doing lead to an investigation of how tools work. Discusses how garden aids such as rake, shovel and wagon help make work easier.
5. **HOW DOES HEAT HELP YOU?**—On a cool day interest is aroused in how heat is produced in the Science House . . . and in the many things that heat does for us.
6. **WHAT LIGHTS UP THE DARKNESS?**—A storm which extinguishes the lights in the Science House leads to a rediscovery of methods of lighting of olden times and an appreciation of modern methods of lighting.
7. **HOW CAN YOU MAKE WATER MOVE?**—While filling some bottles with water for a picnic, we are introduced to a number of ways of transferring water from one container to another.
8. **WHERE CAN YOU FIND SEEDS INSIDE YOUR HOUSE?**—A freshly picked squash is found to be full of seeds. This discovery leads to a search for other foods which contain seeds.
9. **WHAT HAPPENS TO LEAVES?**—Five leaves are left on a branch of a tree. Children are asked to reflect on what might happen to each after it falls.
10. **WHAT'S IN A FALLEN LOG?**—A rotting log on the forest floor is a treasure chest full of fascinating plants and animals.
11. **WHERE DO THE RAINDROPS GO?**—The end of a rainstorm leads to a search for the water that seems to have disappeared. Some rain water goes into the soil, some goes back into the air and some runs off to become a part of rivers and streams.
12. **WHAT STORIES CAN ROCKS TELL?**—A mystery is presented—"What is inside this bag?" Various methods of investigation are employed to find the answer. The bag of rocks offers clues which suggest how they were formed, what they are made of and how they have changed.
13. **WHERE DO EVERGREEN TREES COME FROM?**—A trip to the woods leads us to a place where many evergreen trees are growing. A close examination of a pine tree reveals how it may have gotten there.
14. **WHAT'S IN THE SNOW?**—Many clues to out-of-doors events can be found in the snow: acorns, pine needles, feathers and footprints.
15. **WHAT HAPPENS AT NIGHT?**—Children are invited to stay up late to see the nighttime world. The moon and stars light up the darkness; some people and many animals become active at night.
16. **WHAT KINDS OF HOMES DO ANIMALS LIVE IN?**—A deserted bird's nest leads to an investigation of different kinds of animal homes.
17. **WHAT KINDS OF "COATS" DO ANIMALS WEAR?**—A visit to a pet shop to feed the animals leads to the discovery that animals have different kinds of coverings.
18. **WHAT ARE THE SOUNDS AROUND YOU?**—We live in a world of sound. Some of these sounds are made by blowing, tapping or rubbing. We can identify sounds because we have seen the sound-maker.
19. **HOW CAN YOU SEND MESSAGES THROUGH THE AIR?**—Some of the ways for sending messages are talking, striking on a drum and using a telegraph. When a sound is made it starts a vibration which travels in all directions.
20. **HOW DOES A MUSIC BOX WORK?**—The sound of a familiar song initiates an investigation that leads to the discovery of a music box inside the mail box.
21. **HOW STRONG IS THE WIND?**—A gift of two packages (one containing sailboats and the other a pinwheel) arouses much curiosity and leads to an investigation of wind.
22. **HOW DOES A PARACHUTE WORK?**—A toy parachute falls from an airplane to announce a forthcoming parachute jump. This leads to an investigation of how a parachute works.
23. **HOW DOES A GLIDER WORK?**—A glider soaring soundlessly in the sky leads to experiments with the making of gliders.
24. **WHERE DO SHADOWS COME FROM?**—Scienceland landmarks, mailbox, gate, well, etc., are used in a shadow parade. A shadow is made when a light is stopped by an object. As the sun appears to move across the sky, shadows change in length and direction.
25. **HOW CAN YOU SEND SOMETHING INTO SPACE?**—A handful of helium-filled balloons, one of which almost escapes, leads to an understanding of how a rocket ship works.
26. **WHAT DOES THE EARTH LOOK LIKE FROM SPACE?**—A trip into space is made possible when a rocket ship blasts off from earth and comes to rest on a space station.
27. **WHAT DOES A FISH DO?**—The completion of work on an outdoor, artificial pool creates an interest in what it will be used for. A fish is built to live in water: it can move about, breathe and eat in water.
28. **WHAT FLOATS ON WATER?**—A bottle found floating on a nearby lake leads to an investigation of what makes some things float.
29. **WHAT CAN A TURTLE DO?**—A turtle can protect itself with its hard shell. Some turtles crawl on land, some in water and some can do both.
30. **WHAT CAN YOU FIND IN A POND?**—A casual visit to a pond becomes an exciting adventure for those who watch, wonder and wait.
31. **WHAT CAN A FROG DO?**—The cold of winter makes a frog "go to sleep" at the bottom of a pond. In the spring it becomes active again. A frog is suited for living on land and in water.
32. **WHAT HAPPENS IN SCIENCELAND?**—An album of pictures recalls the many places visited and the discoveries made in Scienceland.

**Produced by MPATI at New York University Television Center**



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# SCIENCE CORNER I

## Sixty-four, 20-minute lessons

## Grade 3

VT

VC

MPATI

Snow falls, wheels turn, satellites fly across the sky and children everywhere want to know why. It is the aim of THE SCIENCE CORNER I and THE SCIENCE CORNER II to help each teacher to capture this curiosity, to nourish it and to give every child the opportunity he deserves to explore the wonders he sees around him. This is the reason these telecasts are concerned with the everyday science surrounding the child.

To use these programs, the only "scientific equipment" really needed, in addition to eyes and ears, is a magnifying glass. The other materials suggested can be found in almost every classroom or in some part of a child's world.

Included in most of the programs, along with goldfish and a hamster, is a puppet named Wiki-Mo. He is usually referred to as "Wiki," and he comes from somewhere in outer space. Like the children viewing the programs, "Wiki" is being guided to see, understand and appreciate science around him.

Television teacher for SCIENCE CORNER I and SCIENCE CORNER II is Mrs. Barbara Yanowski Ryder. Prior to teaching this series, Mrs. Ryder taught elementary science by television for four years in New York City. She became interested in radio and television while studying for her B.A. at Fordham University. While there she was active in college theater productions and also served as dramatics director of radio station WFUV. She has an M.A. from the University of Michigan.

**SCIENCE CORNER I program titles:**

**UNIT I: LIVING THINGS IN AUTUMN**
Autumn brings changes to animals and to plants. The questioning youngster who is curious about colorful changes taking place and who wonders why some creatures seem to disappear in the winter months can find many answers by investigating his own backyard or park. Through observation, children are stimulated to find out about migration and hibernation as well as the cycle of plant growth.

1. What Can You Discover in a Vacant Lot?
2. What Can You Discover in a Wooded Area?
3. How Do People Get Ready for Winter?
4. What Can We Do With a Pumpkin?
5. How Are Seeds Scattered in Autumn?
6. What Happens to Trees in Autumn?
7. What Happens to Some Furry Animals in Autumn and Winter?
8. What Do Some Other Animals Do in Autumn and Winter?
9. What Do Some Birds Do in Autumn and Winter?
10. How Can We Help Birds in Autumn and Winter?

**UNIT II: STUDYING ROCKS**
Children are fascinated with rocks. They enjoy climbing on large rocks; they eagerly collect rocks; they are interested in their colors and shapes. This unit helps them to find out how rocks help form the surface of the earth, to observe the constant changes in rocks and to observe the wealth we take from the earth for use in our lives.

11. What Rocks Can We Collect?
12. How Can Rocks Be Identified?
13. How Are Rocks Formed?
14. How Do We Use Rocks?
15. How Are Stones Formed from Seashells?
16. What Breaks Rocks?
17. How Was Coal Formed?
18. What Can We Learn by Looking at Rocks?

**UNIT III: LOOKING AT THINGS AROUND US**
Man constantly uses the materials of the earth. He makes changes in these materials to fill some basic need. The purpose of this unit is to draw attention to some of these changes by investigating some simple problems involving everyday things.

19. Where Do Some Classroom Materials Come From?
20. What Can We Find Out About Paper?
21. What Do We Use to Make Our Streets
22. How Do We Use Rubber?
23. What Happens When We Mix Things with Water?
24. What Makes Things Dry Up?
25. What Do We Put Under Our Streets?

**UNIT IV: PROTECTION AGAINST THE WEATHER**
Man has been exposed to the whims of weather. It affects where and how he lives. Consequently, this unit naturally integrates social studies and science. The underlying theme is the way science helps man protect himself from the extremes of weather.

26. What Does Fire Need to Burn?
27. How Does Clothing Help to Keep Us Warm?
28. How Does Clothing Help to Keep Us Dry?
29. How Do Buildings Help to Keep Us Warm and Dry?

**UNIT V: YOUR BODY AND HOW IT WORKS**
This unit is designed to capitalize on the interest that children have in the human body. By a consideration of the living body in action, children learn how energy is obtained from food and how the body accommodates itself to the stresses placed on it.

30. Where Does Your Body Get Its Energy?
31. What Happens When We Exercise?

**UNIT VI: CLASS SCIENCE FAIR**
A display in the classroom can be a source of great satisfaction to the originators of each exhibit and can serve as a storehouse of stimulating ideas for young scientists.

32. How Can We Have a Class Science Fair?

**UNIT VII: OBTAINING AND PRESERVING FOOD**
It is interesting to know the story of how the foods we eat are secured, prepared and preserved. As children find out how food gets to the table they discover why foods need to be dried, smoked, spiced and refrigerated.

33. How Do We Make Bread?
34. Where Does Your Breakfast Come From?
35. What Foods Do We Get from the Sea?
36. How Do We Preserve Foods?
37. How Do Canning and Cooling Preserve Foods?

**UNIT VIII: COMMUNICATION**
In teaching this unit we are guided by the fact that children live in a world of sound. They are stimulated, informed, mystified, frightened, and delighted by many different kinds of sound impressions. Experience in interpreting sound can extend children's acquaintance with the world.

38. How Do We Make Sounds?
39. How Can We Make High and Low Sounds?
40. How Does Sound Travel?
41. How Do We Make Sounds Louder?
42. How Do We Make Sounds Softer?
43. How Can We Make Rhythm Instruments?
44. How Do We Record Sounds?
45. Why Do We Use Mirrors?

**UNIT IX: TRANSPORTATION**
Although suitable for a "purely scientific" treatment of the principles involved, this unit lends itself best to integration with social studies. In this way the social studies and science give importance, vividness and reality to each other. The purposeful moving of products and people from place to place is given another dimension in the mind of the child.

46. What Is Ocean Water Like?
47. Why Do Boats Float?
48. How Are Boats Moved through the Water?
49. What Happens When Things Fall Through the Air?
50. How Does a Glider Fly?
51. How Does an Airplane Fly?
52. Why Do We Use Wheels?
53. What Makes Wheels Move?
54. How Do We Use Moving Water?
55. How Can We Use Wheels Safely?

**UNIT X: SIMPLE MACHINES**
This unit will experiment with some devices of the home and school to discover how they operate and how they make work easier and speedier.

56. How Are Pulleys Useful to Us?
57. How Do Gears Help Us?
58. How Are Levers Helpful to Us?
59. Why Do We Use Kitchen Tools?

**UNIT XI: YOUNG ANIMALS**
The young child loves babies and is always eager to see a newborn rabbit or chick. Such experiences bring about an understanding of birth and growth patterns of baby animals. He comes closer to comprehending the miracle of growth in all living things.

60. How Do Frogs Change as They Grow?
61. What Happens Inside an Egg?
62. How Do Animals Take Take of Their Young?
63. How Are Young Farm Animals Cared For?
64. How Are Young Zoo Animals Cared For?



Produced by MPATI at New York University Television Center

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# SCIENCE CORNER II

## Sixty-four, 20-minute lessons

## Grade 4

VC VT

TV Teacher
BARBARA Y. RYDER

**SCIENCE CORNER II program titles:**

**UNIT I: ANIMALS**
Hamsters or ants can be as interesting as puppies and kittens, and present an opportunity for children to observe what one kind of animal needs in order to live and grow. A better understanding of animals will help pupils learn to enjoy the outdoors, as well as develop a desire to explore it further.

1. Where Do Animals Live?
2. What is an Insect?
3. What Can We Learn About Butterflies and Moths?
4. How Do Wasps Live?
5. How Do Spiders Live?
6. How Do Ants Live Together?
7. How Are Bees Important to Us?
8. What Can We Learn About the Crayfish and Its Relatives?
9. What Are Salamanders Like?
10. How Are Fish Fitted to Live Under Water?
11. How Are Turtles Fitted to the Places Where They Live?
12. How Can We Make a Good Home for Water-Living Animals?
13. How Can We Learn to Recognize Birds?
14. What Can We Learn by Studying Snakes?
15. How Can We Take Care of Puppies and Kittens?
16. How Can We Keep a Pet Hamster?

**UNIT II: THE EARTH IN SPACE**
The interest children have in space can be used to develop fundamental concepts of the sun, moon and stars and of such phenomena as sunset and sunrise, shadows and night and day.

17. What Can We See After Sunset?
18. What Makes the Moon Seem to Change Its Shape?
19. What Is It Like on the Moon?
20. What Are the Planets Like?
21. What Are the Stars Like?
22. What Can the Sun Do?
23. How Are Shadows Made Indoors?
24. Why Do Shadows Change Outdoors?
25. What Causes Night and Day?

**UNIT III: JOURNEY INTO SPACE**
More than ever, pupils are fascinated by the possibilities of space travel and the problems of reaching and staying in outer space. The study of space furnishes an opportunity to develop important science concepts of flight, gravity and the conditions men needs to live.

26. How Are Space Rockets Made?
27. What Are Man-Made Satellites Like?
28. What Will Space Stations Be Like?
29. How Can We Live in Space?

**UNIT IV: SCIENTIFIC INSTRUMENTS**
The use of instruments for scientific investigation is something that children can understand. The everyday ruler, thermometer, carpenter's level, even the kitchen measuring cups, are science instruments. The simple magnifying lens in the hands of a curious child becomes an instrument for penetrating the unseen world.

30. How Can We Make and Use Scientific Instruments?
31. What Can You Discover With a Magnifying Glass?

**UNIT V: SCHOOL SCIENCE FAIR**
An effective culmination of the year's science activities can often be found in the organization of a school fair on one or more grade levels.

32. How Can We Plan a School Science Fair?

**UNIT VI: MAGNETISM AND ELECTRICITY**
Magnetism and electricity are everywhere in the lives of children. They see these forms of energy in use every day. In this unit, they examine and manipulate magnets, make compasses, use dry cells in simple circuits, make switches, electromagnets and telegraph sets.

33. How Are All Magnets Alike?
34. What Can Magnets Do?
35. How Can We Make and Use a Compass?
36. For What Things Do We Use Electricity?
37. How Does Electricity Travel?
38. How Can We Make an Electromagnet?
39. How Can We Make a Simple Telegraph
40. What Happens When Electricity Travels Through a Wire?
41. How Do We Get Light From Electricity?

**UNIT VII: UNDERSTANDING WEATHER**
Changing weather provides endless opportunities for first-hand experiences with the forces of nature at work. The study of weather includes experimentation as well as construction of simple weather instruments.

42. What Does the Wind Do?
43. How Do We Measure the Wind?
44. What Makes Clouds and Rain?
45. What Are the Different Forms that Water Takes?
46. What Makes Static Electricity?
47. What Causes Thunder and Lightning?
48. What Happens on a Freezing Day?
49. Why Is Rain Important to Us?
50. What Happens at a Weather Station?

**UNIT VIII: PLANTS IN SPRING**
Spring is synonymous with rebirth or awakening. It is a good time of year to direct the child's observations to the ingenious ways in which plants propagate themselves from seeds, roots, stems, leaves and bulbs.

51. What Are Spring Days Like?
52. What Are the Important Parts of a Plant?
53. What Do Seeds Need in Order to Sprout?
54. How Can We Plant and Care for a Garden?
55. What Kind of Soil Do We Need for Planting?
56. How Do We Get New Plants?
57. What Do Farm Crops Need in Order to Grow?
58. How Are Plants Fitted to Grow in Different Places?
59. How Can We Make a Terrarium?

**UNIT IX: EXPLORING OUR COUNTRY**
The programs in this unit are planned to give children an insight into the various areas of this country and the living problems that each particular place presents. They will see again how plants, animals, weather, climate, soil and water are related to human life.

60. What Living Things Can Be Found in Ponds, Rivers, Lakes and Streams?
61. What Living Things Can Be Found in Swamps and Marshes?
62. What Plants and Animals Can Be Found Along the Seashore?
63. What Living Things Can Be Found on the Desert?
64. Why Do We Need Animal Refuges?

MP ATI

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# SCIENCE IS SEARCHING

## Thirty-two, 15-minute lessons

## Grade 1

SCIENCE IS SEARCHING is the second course in a primary science series. It is intended to follow the material presented in LET'S GO SCIENCING, designed for use at the kindergarten level.

SCIENCE IS SEARCHING evolves around large, relatively stable ideas in science. These ideas are encompassed in the areas of energy, matter and life. It is in these regions that children can explore the material universe, and at the same time seek orderly explanations of the objects and events therein. Moreover, through a variety of activities, small children can test these explanations of objects and events, and make every lesson an experience in search of meaning.

The thirty-two telecasts are divided into three units—Energy, Matter and Life. The lessons which deal with energy revolve around the transfer that occurs when objects move or stop moving. Children will investigate the observable effects of this transfer of energy. The lessons in the unit on matter relate to the states of matter and how the addition or removal of energy affects them. Also explored in this unit are the water cycle and its effects upon the weather cycle and the earth, the moon and the sun. Lessons in the unit on life relate to life in the past and present. They are concerned with differences in structure and similarities in life processes among both plant and animal life. The effects of heredity and environment, plus the interdependent relationships between plants and animals are examined.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can add both scope and depth.

Mr. Donald Lang, instructor for SCIENCE IS SEARCHING, received his B.S. in Education and M.Ed. from Wayne State University. A veteran of television teaching with the Department of Educational Broadcasting, Mr. Lang has many years of experience in science education.

VC VT

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TV Teacher
DONALD LANG

**SCIENCE IS SEARCHING program titles and synopses:**

1. **ENERGY AND MOTION**—Energy must be used to set an object in motion or to alter its motion.
2. **SOURCES OF ENERGY**—Different forms of energy can be used to set an object in motion or to alter its motion.
3. **FRICTION AND MOTION**—Energy is used to overcome friction.
4. **WORK**—The rate of doing work is determined by the rate that energy is transferred.
5. **WORKING AGAINST THE FORCE OF GRAVITY**—Energy must be used to do work against the force of gravity.
6. **MAGNETIC FORCE**—Magnetic force can counteract the force of gravity.
7. **MATTER**—Matter exists in various states.
8. **CHANGES IN THE STATE OF MATTER**—Changes in the state of matter are determined by changes in heat energy.
9. **THERMOMETERS**—Changes in heat energy can be measured with a thermometer.
10. **EVAPORATION**—Matter changes from a liquid state to a gas when heat energy is added.
11. **CONDENSATION**—Gas condenses to a liquid when heat energy is removed.
12. **CLOUDS**—Clouds result from the cycle of evaporation and condensation.
13. **WEATHER CYCLE**—The weather cycle is related to the water cycle.
14. **DAY AND NIGHT**—Day and night result from the earth's rotation.
15. **SHADOWS**—Opaque objects block light and cast shadows.
16. **THE MOON**—The moon shines by reflected light.
17. **DINOSAUR FOSSILS**—Life in the past is reconstructed from fossil remains.
18. **MAMMAL FOSSILS**—Life in the past is reconstructed from fossil remains and artifacts.
19. **FOSSIL PRESERVATION**—Life in the past is reconstructed from preserved specimens.
20. **ANIMAL EGGS**—Some animals reproduce their own kind from eggs.
21. **ANIMAL DEVELOPMENT**—Some animals pass through a cycle of change from egg to adult.
22. **MAMMAL YOUNG**—Mammals have special characteristics.
23. **SEEDS AND CUTTINGS**—Green plants reproduce their own kind in several ways.
24. **NON-GREEN PLANTS**—Non-green plants do not produce their own food.
25. **PLANTS NEED ENERGY**—Green plants need heat and light energy for growth.
26. **PLANTS NEED WATER**—Water is essential for the survival of living things.
27. **ANIMALS NEED FOOD**—Food is essential to the survival of living things.
28. **FOOD CHAIN**—Animals ultimately depend upon plants for food since animals cannot manufacture their own food.
29. **LIVING THINGS GROW—PART 1**—The size and structure of an organism is limited by heredity.
30. **LIVING THINGS GROW—PART 2**—The development of all organisms is determined by heredity and environment.
31. **WE GROW**—Food, water and air are essential for the survival of humans.
32. **GROWTH**—Increments in growth can be measured.



**Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools**

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# SCIENCE IS EVERYWHERE

**Thirty-two, 15-minute lessons**

**Grade 2**

VT VC

SCIENCE IS EVERYWHERE is designed for use at the third level of the primary unit. It is a continuation of SCIENCE IS SEARCHING (Level II) and LET'S GO SCIENCING (Level I) which introduce children to the major conceptual schemes of science.

In this series many of the fundamental ideas or concepts which were presented during the second level are expanded. This expansion involves depth as well as sequence. For example, in the second level children discover that energy can cause changes to take place. In this level they explore energy, its forms, its transformations, its interchangeability and its conservation. Another example is found in the area of living things. The second level's studies are concerned with their structure and needs, whereas in the third level the emphasis is placed on growth, development and diversity.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can be added both in scope and depth.

The SCIENCE IS EVERYWHERE telecourse is not divided into formal units; however, the lesson titles group the programs into general areas of study. The telecourse deals with ten general areas: The Very Small . . . Molecules at Work . . . Fuels at Work . . . Silence and Sound . . . Darkness and Light . . . The Very Large . . . Plants Live and Grow . . . Animals Live and Grow . . . Millions of Years Ago and Now . . . and Stories for a New View: The Earth's Plants.

Conceptual schemes developed by the Curriculum Committee of the National Science Teachers Association (see "Theory into Action," NSTA, October 1964, Washington, D.C.) are used as the basis for this telecourse.

**Lesson titles and main themes of SCIENCE EVERYWHERE:**

**Lessons 1 to 3: THE VERY SMALL — Although they are too small to be seen, we can detect molecules by other methods; molecules of one substance may be evenly distributed through molecules of another; the motion of molecules determines the state of matter.**

**Lessons 4 to 6: MOLECULES AT WORK — Heat makes molecules move faster; increased molecular motion causes matter to expand; expansion exerts a force that does work.**

**Lessons 7 to 9: FUELS AT WORK—Green plants use energy from the sun; green plants can store energy from the sun; burning fuel releases energy.**

**Lessons 10 to 13: SILENCE AND SOUND—Sound is the result of vibrations; sounds vary in pitch: they may be high or low; sound can travel through solids, liquids and gases; sound travels in wave patterns.**

**Lessons 14 to 16: DARKNESS AND LIGHT—Electrical energy can be converted; light travels in a straight line and it can be reflected, transmitted or absorbed; sight is a psychological response to the stimulus of light.**

**Lessons 17 to 21: THE VERY LARGE—The planets are in constant motion; the moon is the earth's satellite; starlight travels great distances to reach the earth; the universe is vast and consists of many parts; man extends his knowledge of the changing universe through space exploration.**

**Lessons 22 to 25: PLANTS LIVE AND GROW—Plants of the same family have common characteristics; most plants need proper amounts of heat, moisture and air; flowering plants consist of four kinds of parts: roots, stem, leaves and flowers.**

The television teacher of SCIENCE IS EVERYWHERE is Joanne Wilson of the Detroit Public Schools' Department of Educational Broadcasting.

TV teacher Joanne Wilson has been a teacher in the Detroit Public Schools system since 1956—the majority of those years spent in teaching science to elementary and junior high school students in many different economic areas of the city.

A native of Detroit and mother of two, Mrs. Wilson has many hobbies that enhance and enrich her science teaching—organic gardening, dog breeding and showing, pigeon breeding for show, camping, fishing and hunting.

She is a graduate of Wayne State University in Detroit where she earned a degree in zoology. She followed pre-medical studies with post-degree work in elementary science education. Mrs. Wilson has been active in developing science procedures that would be adaptable to an open classroom situation.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Lessons 26 to 29: ANIMALS LIVE AND GROW—Plants are directly and indirectly the source of all food for man and other animals; the fish and other animals we use for food are ultimately dependent upon green plants for their food; insects are ultimately dependent upon green plants for their food; all organisms depend upon food substances for energy and growth.**

**Lesson 30: MILLIONS OF YEARS AGO AND NOW—Organisms have changed over the years.**

**Lessons 31 and 32: STORIES FOR A NEW VIEW: THE EARTH'S PLANTS—Living things are specially adapted to a special environment; classification of living things is based on the characteristics held in common within the group.**

**Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools**



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# SCIENCE IS DISCOVERY

## Thirty-five, 15-minute lessons

## Grade 3

SCIENCE IS DISCOVERY is the fourth level in a four-year sequence for primary school children (K-3). It is preceded by LET'S GO SCIENCING (Level I), SCIENCE IS SEARCHING (Level II) and SCIENCE IS EVERYWHERE (Level III).

Based upon the conceptual schemes as developed by the National Science Teacher's Association, this terminal series emphasizes the areas of astronomy, geology and ecology. In addition, the nature of matter explored in the previous three levels is extended to include properties and structure on both molecular and sub-molecular bases.

This series is divided into eight areas of study. The first area deals with the sun, the central body of our solar system, and both its characteristics and the effect of its energy upon the earth. Area two deals with the phenomenon of electric current flow and how electrical energy can be used to do work. The universe, its dimension, its complexity and the celestial movements within it are explored in the third area. The fourth area delves into the structure and properties of matter. On both the molecular and atomic basis, elements, compounds and their relations to atomic structure and behavior are emphasized.

The fifth area examines the characteristics of living organisms and the communities in which they live. This leads to the classification of animals. The sixth area investigates forces that shape the earth both internally and externally. The characteristics and energy conversions of the plant kingdom are explored in the seventh area. Finally, the adaptations of living organisms to their environment and accompanying behavior are observed.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can be added both in scope and depth.

Mr. Donald Lang, instructor for SCIENCE IS DISCOVERY, received his B.S. in Education and M.Ed. from Wayne State University. A veteran of television with the Department of Educational Broadcasting, Mr. Lang has many years of experience in science education.

VC VT

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**SCIENCE IS DISCOVERY program titles and synopses:**

1. **HOW BIG IS YOUR WORLD?**—As we grow, our understanding of the world grows as well.
2. **WHY DOES THE SUN'S POSITION SEEM TO CHANGE?**—The apparent changes of the sun's position in the sky can be measured and predicted.
3. **WHY DO ECLIPSES OCCUR?**—Specific relative positions of the sun, moon and earth cause eclipses.
4. **WHAT MAKES WATER MOVE?**—Movements of water may be caused by uneven distribution of heat energy.
5. **WHAT MAKES AIR MOVE?**—Near large bodies of water, winds or breezes blow nearly all the time.
6. **WHAT IS THE WATER CYCLE?**—There are many cycles of change in the world.
7. **WHAT MAKES ELECTRIC CURRENT FLOW?**—Many forces can cause electricity to flow.
8. **HOW CAN ELECTRICAL ENERGY MAKE THINGS MOVE?**—Electromagnetic forces can be used to do work.
9. **WHAT ARE PLANETS?**—Planets are satellites of the sun.
10. **WHY DO TEMPERATURES OF PLANETS VARY?**—The amount of solar radiation which a planet receives depends upon its distance from the sun.
11. **ARE ALL STARS ALIKE?**—All stars in the universe give off energy in the form of heat and light.
12. **HOW BIG IS THE UNIVERSE**—The universe is an aggregate of all the existing things known to man.
13. **WHAT IS MATTER?**—Matter is anything that occupies space and has weight.
14. **WHAT ARE THE PROPERTIES OF MATTER?**—Every kind of matter has its own characteristic properties.
15. **HOW DOES TEMPERATURE AFFECT MATTER?**—The state of matter is determined by its temperature.
16. **HOW MANY KINDS OF ATOMS EXIST?**—There are more than one hundred different kinds of atoms.
17. **HOW ARE ATOMS COMBINED?**—Atoms combine to form elements or compounds.
18. **WHAT ARE THE CHARACTERISTICS OF LIVING THINGS**—Living things grow, move, respond and reproduce.
19. **WHERE ARE LIVING THINGS FOUND?**—That part of the world in which an organism lives is called its environment.
20. **HOW ARE ANIMALS CLASSIFIED**—Animals may be separated into groups according to their body structure.
21. **WHAT ANIMALS LIVE IN COMMUNITIES?**—Many animals live together in groups.
22. **WHAT IS THE EARTH'S SURFACE LIKE?**—The surface of the earth consists of an uneven distribution of land and water surrounded by air.
23. **HOW IS THE EARTH'S SURFACE CHANGED BY WIND?**—Winds can change the surface of the earth.
24. **HOW IS THE EARTH'S SURFACE CHANGED BY WATER?**—Moving water and ice can change the surface of the earth.
25. **HOW IS THE EARTH'S SURFACE CHANGED BY INTERNAL FORCES?**—The action of earthquakes and volcanoes can cause major changes in the earth's surface.
26. **HOW ARE GREEN PLANTS ALIKE?**—Green plants are related through common structure.
27. **HOW ARE NON-GREEN PLANTS ALIKE?**—Non-green plants are related through common structure.
28. **WHAT GREEN PLANTS REPRODUCE BY SEEDS?**—Some groups of green plants reproduce by seeds.
29. **WHAT GREEN PLANTS REPRODUCE BY OTHER MEANS?**—Some groups of green plants reproduce by vegetative means or spores.
30. **HOW ARE PLANTS CLASSIFIED?**—Structural similarities provide a basis for plant classification.
31. **WHAT IS IN A POND?**—Every living thing must obtain from its own environment all that it needs for life.
32. **HOW ARE ANIMALS ADAPTED FOR SURVIVAL**—Animals have special parts which enable them to live in their environment.
33. **HOW IS BALANCE IN AN ENVIRONMENT MAINTAINED?**—The number of plants and animals in an environment depends partly upon the amount of food available.
34. **WHAT HAPPENS WHEN ENVIRONMENTAL CONDITIONS ARE ALTERED?**—Severe environmental changes can affect changes in the animal and plant populations.
35. **WHAT ARE SOME SPECIAL FORMS OF BEHAVIOR?**—Many kinds of behavior are adaptations which help animals live in their environments.



**Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools**

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# LAND AND SEA

VT

## Fifteen, 15-minute lessons
## Grade 3

The lessons in this excellent series were prepared with a number of purposes in mind: to supplement a variety of science curricula by providing resources not usually available in the classroom . . . to give the child experiences with the processes and procedures in science rather than facts alone . . . and to encourage the student to search, critically observe his findings and evaluate his accumulated evidence.

Television teacher Louise McNamara makes considerable use of the questioning technique. And most programs end with "what if . . .?" questions, suggesting avenues of stimulation and interest to the student and fostering his continuing curiosity in the field.

LAND AND SEA lessons are built around the following topics: the shape, rotation and face of the earth; soil; forces that change the earth—water, wind and glaciers; rocks; mountains and volcanoes; the sea; sea animals; the edge of the sea; life and death in the sea; and the pond.

Mrs. McNamara is a graduate of Radcliffe College and took her Master's Degree from Harvard Graduate School of Education. She has been a classroom teacher, an elementary science specialist and has served as an editor of science and health textbooks in addition to being published in a number of children's magazines.

The LAND AND SEA teacher's guide offers a wealth of material and suggestions for follow-up activities. It also includes a vocabulary outline, supplementary reading references and a listing of audio-visual materials available for use with the course.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER
MRS. LOUISE McNAMARA

The lessons of LAND AND SEA:

1. **THE SHAPE OF THE EARTH:** teaches the child to question broad generalizations which are not self-evident and to ask for the evidence behind them.
2. **THE ROTATION OF THE EARTH:** acquaints children with the concept of apparent motion as opposed to real motion.
3. **THE FACE OF THE EARTH:** teaches the usefulness of observation as a basis for scientific thought . . . creates an attitude of curiosity regarding the origin of the earth.
4. **SOIL:** teaches the value of close, careful observation as a basic scientific approach to a problem.
5. **FORCES THAT CHANGE THE EARTH—WATER:** shows the effects of rain, snow, rivers and floods on the earth's surface.
6. **FORCES THAT CHANGE THE EARTH—WIND:** shows the usefulness of simulating natural conditions in the laboratory and studying problems on a small scale.
7. **FORCES THAT CHANGE THE EARTH—GLACIERS:** examines the movement and erosive force of glaciers.
8. **ROCKS:** develops a method for classifying a group of assorted rocks.
9. **MOUNTAINS AND VOLCANOES:** acquaints children with the great forces below the earth's surface contributing to the earth's changing features.
10. **THE WORLD WAS ONCE VERY DIFFERENT:** discusses Indian artifacts and fossils from prehistoric times to show how forms of life have changed on earth.
11. **THE SEA:** gives the child a feeling for the vastness of the sea and knowledge of some of its basic characteristics.
12. **SEA ANIMALS:** examines the kinds of animals living in the sea and how they are suited to this life.
13. **THE EDGE OF THE SEA:** acquaints children with the notion of natural habitats.
14. **LIFE AND DEATH IN THE SEA:** examines the food chain and some animals' natural defense systems.
15. **THE POND:** uses a microscope to explore a small natural habitat.

**Produced by The 21-Inch Classroom, Boston, Mass., at WGBH-TV**



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# LET'S EXPLORE SCIENCE

## Fourteen, 15-minute lessons (and Teacher Utilization Lesson) Grades 4, 5 or 6

". . . all too often we are giving our young people cut flowers when we should be teaching them to grow their own plants. . . . We think of the mind as a storehouse to be filled when we should be thinking of it as an instrument to be used. . . ."

These comments from former Department of Health, Education and Welfare Secretary John W. Gardner in his **Self-Renewal: The Individual and the Innovative Society** exemplify the philosophy underlying development of LET'S EXPLORE SCIENCE, a science instruction telecourse employing the inquiry approach.

Television teacher for the series is Peter H. Taylor. Dr. Donald Stotler, science supervisor at the Portland (Oregon) Schools, was consultant for the telecourse. Television production was supervised by Dr. Patricia L. Swenson, TV-radio supervisor for the Portland Schools.

Development of national course content improvement programs over the past few years has resulted in significant changes in the direction of American education. The influence generated by these programs, which have been conducted at the high school level, is now being felt in the elementary grades. And, along with actual course improvement, the programs have suggested new teaching methods in the science field.

Science education is now fraught with phrases such as "the discovery method," "the inquiry approach," and "emphasizing process rather than product." Such approaches are investigated and used in LET'S EXPLORE SCIENCE.

A special help to assist teachers in ascertaining the most productive use of LET'S EXPLORE SCIENCE is also available from Great Plains National. It is a 30-minute, in-service utilization program that will help them better understand the philosophy behind development of the telecourse. A helpful and informative teacher's guide also accompanies the series.

LET'S EXPLORE SCIENCE was one of only a few telecourses singled out for attention in an article appearing in "The Saturday Review" magazine (Nov. 19, 1966). Here's what SR said of the series: "Throughout the series, the writer-teleteacher, Peter Taylor, used the camera to sweep youngsters along as colleagues in his inquiries into such things as the pendulum, simple balances, rolling balls and household liquids. The programs evoke rather than overwhelm the child's curiosity about the everyday world."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER PETER H. TAYLOR

VC VT

OUTLINE OF THE COURSE

1. **HOW DO YOU KNOW?**—An exploration of the role of the senses in learning and in scientific observation.
2. **SORTING THINGS**—The organization and classification of materials.
3. **EXTENDING OUR SENSES**—The problem of extending the senses by using instruments.
4. **WHAT DO YOU DO WITH NUMBERS?**—A discussion of the use of measurement and graphing.
5. **HUNCHES AND GUESSES**—An examination of the use of hypotheses and prediction in scientific research.
6. **EXPLORING GASES**—Ways of collecting and preparing gases.
7. **CRYSTAL CLEAR**—The process of experimentation.
8. **PUSH AND PULL**—The importance of making useful definitions.
9. **THE MAGNET EARTH**—An explanation of the ways to interpret data.
10. **HOT AND COLD**—Methods of communicating.
11. **WHAT DO YOU THINK?**—The value of prediction.
12. **EXPLORING PLANTS**—Points out the value of experimenting with one variable, where possible.
13. **SEESAWS, SLIDES AND SWINGS**—Various levers are used to point up the importance of space-time comparisons.
14. **DRAWING A PICTURE OF NATURE**—An explanation of how learning may be increased when conceptual models are drawn up.

**Produced by the Portland (Ore.) Public Schools at KOAP-TV**



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# EXPLORING WITH SCIENCE

## Sixty-four, 20-minute lessons

## Grade 5

VT

VC

TV Teacher JOHN BURNS

EXPLORING WITH SCIENCE is designed to develop a scientific attitude on the part of the student—an attitude that will allow the student to explore his environment in a scientific way. The result of the proper development of this attitude together with a basic fund of scientific facts gives children a better understanding of their environment and how science can be used to interpret, understand and evaluate it.

The presentations have been organized in such a manner that they may be used in a variety of ways. The classroom teacher may merely use an occasional lesson from a unit as an introduction, summary or enrichment of a unit already planned for a class. Or an entire unit may be used . . . or the series in its entirety as the basis for a total science program.

The teacher's guide is designed to give the classroom teacher an idea of the content, vocabulary and objective of each telecast. Related activities and references are not to be considered complete or even restrictive. The references are listed in the back of the guide according to unit titles.

The children are invited to participate in the telecast by answering questions (aloud or to themselves), raising hands and making selections. The degree and the direction of class participation must be guided by the classroom teacher; for it is the teacher who knows the students, their needs and abilities.

With some eleven years of teaching experience, television teacher John W. Burns taught science by television for two years with the Detroit Educational TV Project. He received his B.S. and masters degree at Wayne State University where his interest in audio visual teaching aids was expressed in his graduate thesis on this subject.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**EXPLORING WITH SCIENCE program titles:**

**UNIT I: INTRODUCTION**
1. What Is Science?—philosophy

**UNIT II: GEOLOGY**
2. The Formation of the Earth—origin
3. Igneous Rock—composition of the earth
4. Sedimentary Rock—composition of the earth
5. Metamorphic Rock—composition of the earth

**UNIT III: ANIMALS**
6. Incomplete Metamorphosis—grasshoppers
7. Complete Metamorphosis—butterflies and moths
8. Bees—social insects
9. Ants and Wasps—social insects
10. Insect Survival—adaptations
11. Insect Friends and Foes—economic implication
12. Collecting Insects—procedure
13. Arachnids: Spiders—life history
14. Vertebrates: Escaping Enemies—protection and adaptations
15. Vertebrates: Securing Food—food getting and adaptations
16. Migration—adaptations
17. Hibernation—adaptations
18. The Beaver—characteristics
19. The Bat—superstitions

**UNIT IV: AIR**
20. Air Pressure—weight
21. Heating and Cooling—effect
22. Temperature—thermometer
23. Barometric Pressure—barometer
24. Wind—anemometer
21. Water Cycle—nature
26. Weather Bureau—operation
27. Homemade Weather Station—homemade instruments

**UNIT VI: FLIGHT**
28. History of Flight—scientific enterprise
29. Problems of Flight—control
30. Jets and Rockets—modern flight
31. Satellites—reporters in space

**UNIT VII: MAGNETISM**
32. Theory of Magnetism—molecular
33. Permanent Magnets—characteristics
34. Magnetic Fields—lines of force

**UNIT VIII: ELECTRICITY**
36. Electromagnets—temporary
37. Generating Electricity (Part One)—chemical
38. Generating Electricity (Part Two)—mechanical
39. Conductors and Insulators—flow of current
40. Circuits—control of current
41. Using Circuits—application
42. Heat and Light—appliances
43. Safety—proper use

**UNIT IX: FIRE**
44. Combustion—necessary conditions
45. Fire Control—regulating conditions
46. Fire Fighting—firemen

**UNIT X: PLANTS**
47. Plant Structure—leaves, stems and roots
48. Seeds—function
49. Cuttings—propagation
50. Bulbs—propagation

**UNIT XI: VERTEBRATES**
51. Reptiles (Part One)—snakes
52. Reptiles (Part Two)—turtles, lizards, alligators and crocodiles
53. Amphibians—salamanders, frogs and toads
54. Fish—characteristics
55. Birds—characteristics
56. Mammals—characteristics
57. Pets—responsibility for care

**UNIT XII: PREHISTORY**
58. In the Beginning—origin and development
59. Dinosaurs (Part One)—reptiles of long ago
60. Dinosaurs (Part Two)—disappearance
61. The Tar Pit—death trap of the ages
62. Early Mammals—living relatives
63. Saving Our Wildlife—conservation

**UNIT XIII: CONCLUSION**
64. Science for the Future—implications

**Produced by MPATI at University of Detroit Television Center**



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COLOR F VC

# WATTS=WIDGETS/WIRES

**Nine, 15-minute programs**

**Intermediate Grades**

The main objective of this series is to supplement the normal classroom instruction in the basic fundamentals of electricity and to expand this basic learning to a practical application: that is, the complete explanation of electrical generation and distribution as accomplished by the electric utility. This phase of the story is one which cannot be found in the basic classroom text.

Through this series, it is hoped that the teacher and student will develop an understanding and appreciation for the highly complex methods which must be employed to provide electric power for our civilization.

To provide the flexibility demanded by present teaching schedules and methods, the seven lessons are grouped into three self-sustaining units: Basic Electricity and History, Natural Sources of Energy, and Transportation and Control of Electricity. Each unit presents a complete segment of the story and can be viewed and studied independently of the others. However, the most educational value will be derived from utilization of the seven lessons in the proper sequence.

The classroom teacher can employ the study guide which accompanies the series for a general class discussion prior to the lessons. The lesson outline, special vocabulary, activities and supplemental references are useful for this activity. If time permits, the study guide can be useful as a post-lesson discussion and activity aid.

This series is available on a lease basis only.

TV Demonstrator
DAVID KITTLAUS

**WATTS=WIDGETS/WIRES: Program titles and synopses**

**UNIT A: BASIC ELECTRICITY AND HISTORY**
**This unit consists of three lessons. The first two are devoted to basic electricity, while the third concerns itself with the history and development of the early utility industry.**

1. **BASIC ELECTRICITY—The first lesson focuses on static electricity, electron flow, the battery, pioneers in electricity, units of electrical measure and magnetism. While these subjects are thoroughly covered with experiments and illustrations as well as a narrative description, it must be emphasized that this presentation is intended as an enrichment to the normal classroom study and experimentation rather than as a replacement.**
2. **BASIC ELECTRICITY—This lesson is a continuation of Lesson 1. The principles are reviewed and expanded to include their practical applications. Alternating current is introduced.**
3. **HOW ELECTRIC UTILITIES BEGAN—This third lesson examines the industrial structure and home life in the United States as it existed prior to and during the Industrial Revolution. During this lesson, the emphasis is placed on man's need for large amounts of economical and reliable power and the methods by which these requirements were satisfied.**

**UNIT B: NATURAL SOURCES OF ENERGY**
**This second unit consists of two lessons and concerns itself with present conventional means of generation: hydroelectric and fossil fuel-fired steam generating plants.**

4. **POWER FROM THE RIVERS—This lesson develops the concept of the water wheel and hydroelectric stations from the past to the present. Hydroelectric power represents the most economical means of generation, but the amount that can be produced is limited by the available sites and the seasonal variations in rain and snow fall.**
5. **POWER FROM FOSSIL FUELS—As man's need for electric power increased, the development of another highly reliable means of electric generation became a necessity. The answer was found in the use of the fossil fuels—coal, oil and gas—to produce steam for the generation of electricity. The lesson focuses on the plants which provide this power . . . and the fossil-fueled steam-electric stations.**

**UNIT C: TRANSPORTATION AND CONTROL OF ELECTRICITY**
**The means by which electricity is generated is only one small part of the story. This unit is concerned with the way power is transported from the generating station to the homes, farms, schools and industries where it is to be used.**

6. **POWER ON THE MOVE—This lesson develops the story of transmissions and distribution of power. The lesson illustrates and explains the various steps which must be taken to deliver high voltage bulk power from the generating station to the place where it will be used at much lower voltages.**
7. **ELECTRICAL BALANCING ACT—To complete the objective of Unit C, this lesson describes the methods used to control and direct this bulk power from the generating source to its destination. It also looks at the system of interconnections between major electrical systems in the United States and Canada. These interconnections make possible the sharing of power and reserve generation capacity between systems. This capability increases the reliability of each system and allows each company to sell or purchase power at the most economical rate during a routine shortage or emergency period.**

**UNIT D: NUCLEAR POWER**
**Since 1957, nuclear power has become an important factor in the generation of electricity in the United States and throughout the world.**

8. **POWER FROM THE ATOM — This lesson tells the story of man's discovery and development of nuclear energy.**
9. **HOW NUCLEAR POWER GOES TO WORK — This concluding program focuses on the construction and operation of one of today's largest nuclear-electric stations — the Niagara Mohawk Nine Mile Point station on the shore of Lake Ontario near Oswego, New York.**



**Produced by ETV Council of Central New York at WCNY-TV, Syracuse**

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# CHILDREN AND THE LAW

COLOR VC VT

## Twelve, 20-minute lessons

## Primary and Intermediate Levels

CHILDREN AND THE LAW is actually two, six-program series designed for children in Grades One through Three . . . and in Grades Four through Six. The lessons, however, could be used—at the teacher's discretion—for either younger or older students.

CHILDREN AND THE LAW employs both in-studio sequences and materials filmed on location. Situations depicted are essentially familiar to children in the above-noted age groups. The lessons are entertaining and couched in patterns of humor which appeal to the child. On-camera hosts are Henry Novotny and Pat Proft.

In August 1972, the American Bar Association named CHILDREN AND THE LAW and its producers as recipients of the ABA's highest honor—the Silver Gavel Award.

It was recognized in the preparation of CHILDREN AND THE LAW that "law" is a particularly abstract concept for children. For this reason, the key legal concepts the programs seek to disclose are put in rather basic form. An effort was made to draw concrete illustrations from the child's world or experience.

In each lesson of CHILDREN AND THE LAW, the key concept is illustrated along with an introduction to the rules and laws as necessary adjuncts to a "just" and smoothly operating society . . . to a view of law as "process," ever changing as society's needs require it. Such concepts obviously require "translation" into the language of the children and need to be made concrete in terms of their life situations.

While the lessons of CHILDREN AND THE LAW attempt to engage in this process of re-symbolization, it is obvious that the classroom teacher's role is particularly significant. Using the teacher's guide materials which introduce and exp'ore the issues of each lesson, the teacher is encouraged to seek the active participation of the children in discussion.

Pre-selected lessons from CHILDREN AND THE LAW are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16 mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.

**Titles and key concepts for the lessons of CHILDREN AND THE LAW:**

**PRIMARY LEVEL —**

**1. THE BEST GAME IN THE WORLD — Rules enable people to establish orderly and enjoyable lives.**

**2. BEING 'IT' FOREVER — Rules must be enforced and respected if they are to be effective.**

**3. A GAME CALLED FREE BASE — If necessary, rules can be changed to make our lives easier and more enjoyable.**

**4. THE GREAT PICNIC — Laws are very important rules which are the responsibility of all.**

**5. THE BASEBALL GLOVE — Law is the responsibility of every citizen, not just the "professionals" we hire.**

**6. A FORKFUL OF SUGAR — Law is a process, not a system of inflexible rules. When society requires it, laws can be changed.**

**INTERMEDIATE LEVEL —**

**7. THE HERO SANDWICH — Rules and laws enable people to establish orderly and enjoyable lives with others.**

**8. THE STRANGER IN BLUE — Rules must be enforced and respected if they are to be effective.**

**9. HERE COME DE JUDGE — Laws are made and "interpreted" to maintain a just society and to protect the rights of every citizen.**

**10. HERO MEETS AN OLD FRIEND — Law is a process (not a system of inflexible rules) designed to help the offender as well as to protect citizen and property rights.**

**11. HERO GETS A LETTER — When society requires it, laws can be changed to insure greater justice and freedom.**

**12. FREE AT LAST — Law deserves the respect of citizens in a democracy, for law is everyone's responsibility, not just that of "professionals" we hire.**

**Produced by Midwestern Educational Television, Inc., and KTCA-TV, St. Paul-Minneapolis**



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# AROUND THE CORNER

**Thirty-five, 15-minute lessons**

**Grades 1 or 2**

VT VC

This sparkling primary level social studies series offers viewing students the opportunity to broaden understandings of the world about them. It accomplishes this through widespread investigation of mankind's basic needs. These needs are compared among the various civilizations . . . and the students are led to discover the similarity of these needs—and how they are satisfied—the world over.

The lessons of AROUND THE CORNER are designed as enrichment and supportive experiences and are not meant to take the place of basic and developmental instruction.

The basic aim of the series can be thus described: as children are invited to examine the likenesses of people and are led to recognize the right of people to be different, they will understand others—and themselves—better.

The problem solving approach is used to develop the understandings posed during the series. The children viewing AROUND THE CORNER will come to realize that people all over the world are faced with the problem of feeding, clothing and sheltering themselves. The all-encompassing need of caring for others is highlighted in this telecourse.

Mrs. Kiburtz (the TV teacher) is a graduate of Oberlin (Ohio) College and took her master's degree from the University of South Florida. Her classroom experience has been in the first, third and fourth grades. From time to time, Smokey (see picture) appears with Mrs. Kiburtz on AROUND THE CORNER. Florida school children familiar with the series reportedly look forward with great anticipation to Smokey's visits.

The teacher's guide accompanying AROUND THE CORNER is also structured around the study of man's basic needs. Suggested activities noted in each lesson are merely ideas to be used at the teacher's discretion.

TV TEACHER MARJORY KIBURTZ
and SMOKEY

OUTLINE OF THE COURSE: Lesson number, title and annotations:

**1. WE GO AROUND THE CORNER**—People everywhere live together in family groups.

**2. WHO TAKES CARE OF US?**—The universal interrelationship of family members and the importance of the mother.

**3. BOYS GROW UP TO BE MEN**—The importance of the father's family role.

**4. ARE YOU THE YOUNGEST OR THE OLDEST CHILD?**—Each family member contributes and shares in family pleasures and responsibilities.

**5. DO YOU HAVE RELATIVES THAT YOU OFTEN VISIT?**—Relationships between generations can be mutually supporting . . . and sequence between generations adds to an understanding of time.

**6. AN APPLE A DAY**—When one is ill, he can call on the help of a doctor. Consideration should be shown someone who is ill.

**7. IS YOUR PET A MEMBER OF YOUR FAMILY?**—People have a special responsibility to take care of their pets.

**8. DOES EVERYONE EAT THREE MEALS A DAY?**—The need for food is universal. Plants, animals and people all need food to survive.

**9. BREAD, RICE OR POLAR BEAR MEAT?**—What foods people eat is usually determined by their environment. Staple foods differ from country to country.

**10. WHY DO WE NEED FARMS**—Farmers are important for they provide the food we eat.

**11. FARMING IS EASIER TODAY**—Improved tools and machines of our time help us produce food faster and better.

**12. FOOD FOR SUPERMARKETS**—One farm family can produce enough food to feed several families. In addition to the farmer, we depend on processors, packagers and distributors of farm products.

**13. COW'S OR CAMEL'S MILK**—Specialized distribution processes make it possible for us to enjoy fresh foods even though we live miles from the source. The modern dairy is an example.

**14. WHY IS FRUIT GOOD FOR US?**—Fruit is a valuable nutritional food.

**15. A PLACE TO EAT AND BE SAFE**—All families need shelter—a place to eat, to sleep and be protected. Homes are designed and built to take care of as many of our needs as possible.

**16. IGLOOS AND PALM BRANCHES**—A house provides protection from weather and from danger. Families who live in different parts of the world require different kinds of houses.

**17. WHY ARE SOME HOUSES BUILT ON STILTS?**—When building shelters, people often use materials found nearby. A kind of shelter suitable for one climate is often not suitable for another.

**18. WHERE DO YOU PLAY IF YOU LIVE IN A CITY?**—Both cities and farms are essential to our economy. Families living in cities have close neighbors but often do not enjoy yards or gardens.

**19. WHO HELPS PROTECT US AND OUR HOMES?**—The importance of services—police and fire departments—to protect life and property in a community.

**20. WHAT DO YOU WEAR TO SCHOOL?**—Clothing, a basic need of all people, provides comfort and protection.

**21. DO CHILDREN IN HOT LANDS DRESS AS YOU DO?**—Dress varies around the world—the weather and climate being the determinent.

**22. WHAT KIND OF SNOWSUITS ARE THERE?**—People adapt their clothing to their environment.

**23. WHERE DO OUR CLOTHES COME FROM?**—People make their clothing from the materials available. For example: cotton, silk, wool. Sewing machines and factories make it easy to buy clothes that fit.

**24. LEAVE YOUR SHOES OUTSIDE THE DOOR**—Clothing and how it is worn varies according to tradition and custom.

**25. NURSES CAPS AND BAKERS HATS**—The various occupations of people require that they wear special kinds of clothing or uniforms.

**26. MONEY**—People are paid for their work. The money realized is used in exchange for goods or services.

**27. EARNING MONEY BY HELPING OTHERS**—There are many different kinds of work. Many occupations require different skills and abilities.

**28. IF MACHINES WORK, ARE THEY LIKE PEOPLE?**—Tools and machines, properly used and maintained, help us produce faster and better. But it is **men** who invents these devices to do his work.

**29. THE MONKEES UP TO BAT?**—Many people with special talents earn money by entertaining other people.

**30. WHAT WILL YOU BE WHEN YOU GROW UP?**—There are many jobs from which people can make a career choice.

**31. MAKE BELIEVE FUN**—People need enrichment for their daily existence. An important need is the need for having fun.

**32. WHAT GAMES CAN FAMILIES PLAY?**—Because of the labor saving machines of today, people have more free time for fun. Members of a family unit can cooperate in planning things that are fun.

**33. STORY TIME IS FUN**—Reading is a good way to enjoy oneself. Books provide experiences that otherwise would not be available.

**34. PEOPLE SING ALL OVER THE WORLD**—The fun of singing together is universal wherever there are children.

**35. WE'VE GONE AROUND THE CORNER**—The series is summarized . . . and love is stressed as the greatest of the world's needs.

**Produced by Florida West Coast ETV, Inc., at WEDU-TV, Tampa, Fla.**



.90

# OUR CHANGING COMMUNITY

## Twenty-eight, 15-minute lessons

## Grades 3 or 4

Today's busy and constantly changing world yields stark evidence to the vital need for extending a child's knowledge to include an understanding of the many elements that constitute such change. OUR CHANGING COMMUNITY fully explores these elements by developing ideas from the social science disciplines of geography, history, political science, sociology and economics.

Developed for use at the third grade level, OUR CHANGING COMMUNITY could also have proper application at the fourth grade level, dependent on curricular needs and student development.

Throughout this telecourse, the children are provided the opportunity to compare the present with the past and, by so doing, develop historical perspective. The concept of change is examined from many viewpoints—the different ways in which people live and work now, as they did in the past, and how they may in the future. High production (on-location filming and taping) and content value make OUR CHANGING COMMUNITY a truly fascinating and stimulating experience to the viewing student.

The lessons are planned so that each one will suggest a variety of related activities designed to extend the children's knowledge and deepen their understanding. The telecast lessons are open-ended, allowing the teacher considerable leeway in planning follow-up activities appropriate for the class. The series of lesson topics is not only flexible enough to permit wide choice of related or concurrent activities, but is carefully structured to provide a solid framework on which to build a social studies program.

OUR CHANGING COMMUNITY employs the "problem solving" process of teaching. This process incorporates the elements of discovery and inquiry and has as its basic objective that of stimulating the student to think objectively and analytically . . . thus arriving at his own interpretation of the problem under question.

AN OUTLINE OF THE COURSE—Lesson numbers, titles and annotations:

**1. WHAT IS A COMMUNITY?**—Our world has many kinds of communities (large, small, rural, etc.). People have learned to live cooperatively with their neighbors.

**2. WHAT IS CHANGE?**—Change is a continual process, a condition of human society with which students need to become comfortable and familiar.

**3. THE INFLUENCE OF LAND FORMS**—The shape of the land influences the location of communities and the way people live.

**4. THE AVAILABILITY OF NATURAL RESOURCES**—The distribution and use of natural resources affects where people live and how well they live.

**5. THE DEMANDS OF INDUSTRY**—The needs of industry include such factors as a labor force, power supply, water resources, raw materials and transportation.

**6. THE WEB OF TRANSPORTATION**—Communities grew because of their location . . . where goods and people started, stopped or transferred.

**7. THE NEEDS OF DEFENSE**—Early settlers lived together for mutual protection and defense. Today installations have been established at strategic locations and in communities designed for the development of military equipment and supplies.

**8. WHEN PEOPLE MOVE**—Why do they move? How do they make decisions about where to move? What do they need? What do they do? How do they feel about moving?

**9. PROBLEMS PEOPLE FACE**—Finding a home, employment, school, church, friends, recreational opportunities, medical and dental facilities, shopping centers.

**10. PROBLEMS COMMUNITIES FACE**—Communities need to provide services, facilities, and protection for an increasing population.

**11. IN THE FAMILY**—Ways of living together and ways of working have changed, not only for father and mother but for all members of the family. Increased leisure time has also brought about many changes.

**TV TEACHER MARJORIE PRENTICE** was an elementary teacher before joining the Valley ITV Association's staff as a teacher/consultant. Her teaching experience ranges from a two-room school in Mosquito, Calif., to self-contained classrooms, team-teaching situations and the coordination of a non-graded program for primary grades. A native of Massachusetts, Mrs. Prentice received a B.A. in psychology from Washington University in St. Louis and an M.A. in educational administration from Sacramento (Calif.) State College.

**12. IN THE SCHOOL**—Increasing school populations have brought consolidated schools, longer periods of schooling and more diversified educational offerings.

**13. IN COMMUNITY GOVERNMENT**—When men live together in groups, some form of government is necessary to achieve order. Civic functions become highly organized and specialized.

**14. IN COMMUNITY SERVICE**—Our communities now provide many services once the responsibility of the individual himself . . . services that are for the welfare of the citizens of the community.

**15. FREEWAYS**—Freeways encourage mobility through increasing ease of travel for people and goods; affect the location of housing and industry; and extend the area for supplying labor and marketing goods.

**16. TRAINS AND PLANES**—Man is no longer limited to his immediate environment. As man's technology has advanced he has been able to travel and exchange goods and services state-wide, nation-wide and world-wide.

**17. HOUSING**—As people are drawn toward centers of industry and government, housing undergoes great change as homes are built "up" or "out" into the surrounding areas.

**18. REDEVELOPMENT**—Old and crowded cities can be improved by removal of obsolete buildings and by better planning for construction of new buildings, malls and other modern facilities.

**19. POWER**—As man invents new sources of power, he opens up new fields for exploration and invention, and increases the comfort and efficiency of his daily living.

**20. MANUFACTURING AND INDUSTRY**—The invention of machines, new processes of manufacturing, development of new materials and products, have changed ways of living.

**21. WATER**—Water has enabled people to use the land more efficiently. The control of water has caused significant changes in agriculture, power and recreation.

**22. NEW WAYS TO USE THE LAND**—Review of new ways in which people have used the land to build a satisfying way of life; to meet their needs in a better way; and to utilize their resources more efficiently. The use of the land will continue to change to meet the needs of the future.

**23. NEW MEANINGS FOR CONSERVATION**—Changing emphasis on community and individual responsibility from wise use of natural resources, to the principle that the natural resources belong to us and to future mankind, with the obligation to use wisely, replace and restore.

**24. NEW ANSWERS FOR BASIC NEEDS OF FOOD AND CLOTHING**—Man constantly seeks to better satisfy his needs for food and clothing; the search results in new fabrics, new ways of processing foods, and in new foods and materials.

**25. NEW ENVIRONMENTS OF SEA AND SPACE**—As man's desire, level of technology and need for additional resources increase, he makes more complex use of sea and space.

**26. NEW DEVELOPMENTS IN COMMUNICATION**—As man has made scientific and technological advances in the past, his ways of living have changed; and because man continues to explore, discover, invent and think, his ways will continue to change.

**27. WHERE HAVE WE BEEN?**—Evaluation and summary lesson.

**28. WHAT'S NEXT?**—What changes can be expected in the lifetime of this generation . . . in generations to come? What might be the responsibilities of citizens living in the community of tomorrow?

**Produced by the Valley Instructional Television Association, Sacramento, Cal., at KVIE-TV**



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# LET'S BUILD A CITY

VC VT

**Sixteen, 15-minute lessons**
**Grades 2 or 3**

RUTH KOTILA

LET'S BUILD A CITY attempts to establish an awareness of the complex establishment we call a city. In addition, the series helps foster good attitudes of respect toward all people, and provides motivation for further research and study.

Television teacher Ruth Kotila takes the viewers from a study of the establishment of an early Indian village to the complexities of today's modern cities—including their industry; food production and distribution, schools, government, health problems, and public services (police, fire and sanitation departments).

Mrs. Kotila uses several production features in LET'S BUILD A CITY which add to the fun and clarity of her presentation. These include: "the magic picture," used to show films; "Montague J. Aminal," a papier mache "aminal" to provide a touch of humor; Grandmother Clock, a vehicle for exploring history; and the stories of Professor Pettigrew, an absent-minded professor who occasionally wanders through the lessons.

The guide which accompanies LET'S BUILD A CITY lists objectives, preparation, summary, development and suggested activities for each lesson.

To more completely involve the children, the guide suggests a long range project. Since Mrs. Kotila is building a model in the series, she suggests this as the best approach. However, other suggestions are included in the guide as well as patterns for a model city.

Mrs. Kotila states: "Too often children are used to watching television with a numb mind. If they are actively involved in a project which requires some thinking and discussion about the program, perhaps there will be more thoughtful viewing and learning taking place."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

1. **INTRODUCING A CITY:** establishes an awareness of what a city is and raises some questions about the how and why of a city.
2. **WHY A CITY?** explores the reasons why people live together and why a specific area is picked for a community.
3. **LONG, LONG AGO:** provides a basis for the study of contributions made to America by people from all countries.
4. **LET'S EAT:** creates an awareness of the difficulties of feeding a city and gives a brief outline of the progression of food from the farmer to the market.
5. **TRAVEL TIME:** shows some kinds of transportation that are necessary to a city.
6. **HAND-MADE:** shows some of the skilled workers who still produce fine handiwork and instills an appreciation of the effort required by handiwork . . . forms a frame of reference for comparison with mass production.
7. **MASS PRODUCTION:** establishes an understanding of the basic principles of mass production . . . shows how industry forces houses from the core of the city to establish neighborhoods in the suburban areas.
8. **TALK TO ME:** establishes a realization of the need for communication—particularly "person-to-person" communication.
9. **TALK TO EVERYONE:** describes what mass communication is and how it's used.
10. **HELP:** shows that as more people inhabit the city, they cannot depend entirely on themselves, and they must pool their resources for some types of service.
11. **SCHOOL DAYS:** demonstrates the relationship between the school and the city and reinforces the importance of education.
12. **ELECT A LEADER:** shows that there must be some form of government and some rules in every situation.
13. **STAY HEALTHY:** establishes the concept of preventive medicine.
14. **WHERE DO YOU LIVE?:** show the differences and similarities among city, suburbs and country . . . emphasizes the fact that wherever you live is the best place for you.
15. **IF JACK A DULL BOY?:** defines recreation and shows that recreation is a very necessary part of living and therefore the city has a responsibility to make some provision for recreation.
16. **MONSTERS OF THE CITY:** indicates a few of the problems inherent in a metropolitan society and emphasizes that these problems must be recognized and fought.



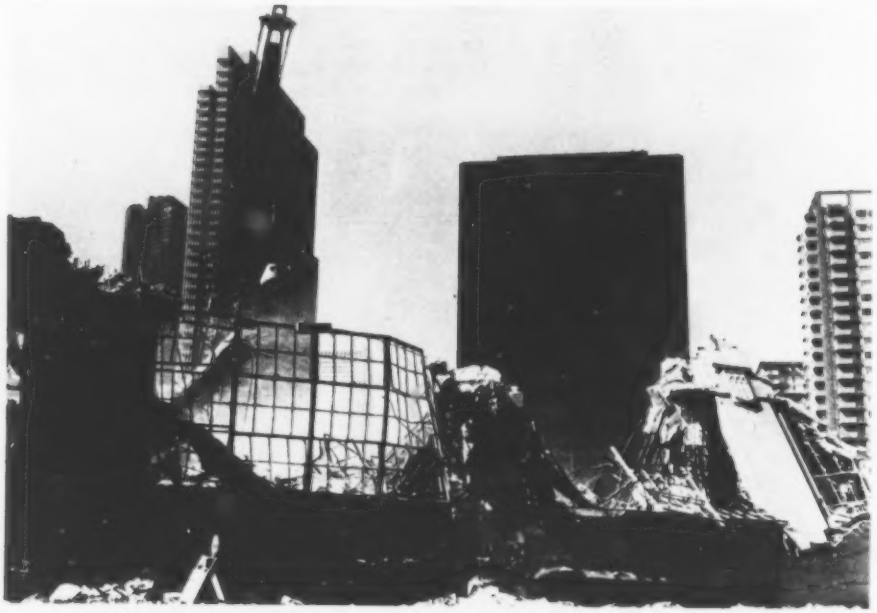
**Produced by the ETV Association of Metropolitan Cleveland at WVIZ-TV**

# INHERIT THE EARTH

F COLOR

**Nine, 20-minute lessons**

**Intermediate Level**



Today our waters are polluted, our air unbreathable, our cities uninhabitable and our landscapes bulldozed. More and more species of plants and animals are unable to exist in the new environment man is creating. And what about man? Will he survive or want to survive in his new world?

INHERIT THE EARTH is concerned then with man's environment—an environment that is in serious trouble. But this color-film series is not a course in conservation filled with problems of erosion and pollution and misuse of natural resources.

Rather, INHERIT THE EARTH makes the student aware of his environment, of the fascinating world in which he lives. With the increasing awareness of the environment comes the discovery of variation. It is the idea of variation that makes lives interesting; there is always something new to see, to find or to learn. As the students understand the concept of variation, they also become aware of the interdependence of all living organisms and of the part man plays in the delicate balance of life.

The television teacher is ecologist Gary Breckon of the University of California at Davis. He concedes that preservation of natural areas is important, but maintains that intelligent urban planning and design are absolutely essential to the quality of life in our Twentieth Century world.

During INHERIT THE EARTH, children are encouraged to think creatively about such topics as the spacing of people, recycling of waste materials, and the design of new systems of transportation. At the same time, the child is warned that although blue-sky planning is interesting and valuable, all such planning must eventually be modified by the realities of economics, prpperty rights, and the will of the majority.

Sample previews of typical pre-selected lessons from INHERIT THE EARTH are available on 16mm film from Great Plains National. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

**INHERIT THE EARTH lesson titles and synopses:**

1. **WHAT IS A COMMUNITY?**—demonstrates that plants and animals are dependent on one another and, as a result of this dependency, that there is an organization or structure to nature.
2. **A CRUEL FRIENDLY PLACE**—discusses adaptation to show the close relationship between the organism and its environment.
3. **WHERE HAVE ALL THE FARMERS GONE?**—defines the role of agriculture and shows some of its problems.
4. **SPREAD OUT OR SQUEEZED IN**—discusses the effect that man as an environmental factor is having upon himself.
5. **A BIG EXCITING MESS**—explores some of the problems inherent in a big city and possible solutions for some of the problems.
6. **CAN WE MAKE IT ANY BETTER?**—discusses the relationships between various parts of a city and why a city develops the way it does.
7. **WHAT WILL WE DO WITH IT?**—explores the ever growing problem of what to do with billions of tons of waste materials in the United States.
8. **THE SPACE EATERS**—investigates the automobile and the role it plays in the American way of life.
9. **WHAT WILL WE DO SATURDAY?**—demonstrates the increasing psychological and environmental problems that come with increased leisure time.

**INHERIT THE EARTH may be used either by television transmission . . . or as an audio-visual presentation within a classroom. The per program purchase and rental fees:**

**PURCHASE (without TV rights) .....$160**
**RENTAL (one week period, without TV rights) .....$ 15**

**Please contact Great Plains National for quotations on television use of the programs.**

**Produced by KQED Educational Services in San Francisco**

# THAT'S A GOOD QUESTION!

VT

## Twelve, 30-minute lessons
## (and two Teacher Utilization Programs)
## Intermediate Grades

A growing concern of educators involves the problem of combating prejudice and racism in pupils. Increasingly, news media carry accounts of inter-ethnic and racial conflicts between students throughout the country.

Research on attitude formation, regarding racial differences, indicates that prejudice develops very early in the lives of children. Actually, most children are fully aware of not only racial differences, but also of the typical stereotypes assigned to each racial group, by the age of six. The battle to help children grow up to be free of prejudice must therefore start early.

For these reasons, this course in human relations was designed for the intermediate grades. Some 80 questionnaires were distributed to teachers and students in five school districts in the San Francisco area. The comments, questions and reactions received through these questionnaires form the basis for THAT'S A GOOD QUESTION!

The programs are divided into three segments. The first segment consists of six programs dealing with general topics regarding race, prejudice, etc. The second segment of five programs treats specific ethnic minority groups while the last program deals with the general aspects of human relations.

Also included in THAT'S A GOOD QUESTION! are two optional in-service programs designed to introduce teachers to this series.

Sample previews of typical pre-selected lessons from THAT'S A GOOD QUESTION! are available on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

DR. STATEN W. WEBSTER, *TV Teacher*

The Lesson Outline:

1. **WHY ASK ME?:** heightens the students' levels of awareness of the great ethnic, sub-cultural, occupational and class differences present within the population of the United States.
2. **WHAT DOES RACE MEAN?:** helps students learn that "race" is a concept which is used as a convenient way of grouping people who share similar physical features.
3. **WHY ARE PEOPLE PREJUDICED?:** helps students learn the meaning of the concept of prejudice and to see the various ways in which prejudice can manifest itself.
4. **HOW DOES PREJUDICE COME OUT?:** helps students to become aware of the causes and manifestations of prejudice and provides an effective-based learning experience.
5. **WHAT IS A MINORITY GROUP?:** Part I: introduces and explains the concept of an ethnic group and reviews the ethnic history of the United States.
6. **WHAT IS A MINORITY GROUP?:** Part II: tries to help students get an idea of and feeling for what it means to be a newcomer in a strange country.
7. **WHAT DOES IT MEAN TO BE A NATIVE AMERICAN?:** Mr. David Peri, head of the Ethnic Studies Department of Sonoma State College in California, discusses the American Indian, especially the Miwok tribe of Northern California of which he is a member.
8. **WHAT DOES IT MEAN TO BE A CHINESE AMERICAN?:** This program was developed jointly by Mr. Alan Wong, executive director of the College YMCA at San Francisco State College, and Mr. Kenneth Wong, a newspaper man for the only newspaper in this country published in both Chinese and English.
9. **WHAT DOES IT MEAN TO BE A JAPANESE AMERICAN?:** Consultant and television teacher for this program is Mrs. Florence Yoshiwara, advisory specialist in the Title IV program of the San Mateo City School District and coordinator of the Japanese American Curriculum Project in that school district.
10. **WHAT IS LA RAZA?:** Mr. Joe Coto, director of the ESEA Title III Program in Alameda County, California, is the consultant and television teacher for this program on Mexican Americans.
11. **WHAT DOES IT MEAN TO BE A BLACK AMERICAN?:** Mrs. Mildred Murphy of KQED-TV in San Francisco, California, and developer of the program on Black Culture in the Berkeley Unified School District Project EPOCH, teaches this program on the Black American.
12. **WHY CAN'T PEOPLE GET ALONG? and HOW CAN A PERSON NOT BE PREJUDICED?:** focuses on interpersonal relations, in other words, deals with the human problem of getting along with others regardless of race, color or creed.

**Produced by Bay Region Instructional TV for Education at KQED-TV, San Francisco, California**



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# CULTURAL UNDERSTANDINGS

**Fourteen, 30-minute lessons**
**Grades 5 or 6**

VT VC COLOR

Great Plains National considers this telecourse a vitally important addition to its growing offering of social science enrichment materials recorded for use in a program of televised instruction.

CULTURAL UNDERSTANDINGS, produced by the Denver (Colorado) Public Schools at KRMA-TV, is designed to increase understandings of the cultural heritage, attitude and contributions of—and opportunities for achievement by—each of four minority ethnic groups in the United States.

Each of the ethnic groups—Asian American, American Indian, Spanish American and American Negro—is presented in the series with a three-program unit. There are also excellent introductory and summary lessons.

John Rugg, seen on the popular GEOGRAPHY and AMERICANS ALL series (both also distributed by Great Plains National), is the TV teacher-host for CULTURAL UNDERSTANDINGS.

In an introduction to the teacher's guide accompanying the telecourse, Paul H. Schupbach, director of Great Plains National, notes:

"Though concepts developed in this telecourse embody the experiences of minority ethnic groups, we feel such concepts represent basic and viable ideas applicable to all members of the Family of Man.

"And, although production situations are oriented to Denver, Colorado, and the Southwestern United States, one can easily transfer the ideas and concepts to other cities and regions of the country where there are parallel needs for cultural understandings."

Among the general concepts developed in CULTURAL UNDERSTANDINGS:

—Every racial or ethnic group represented within the United States has made important historic contributions to the development of the country.

—Customs practiced by people as part of a culture are slow to change. The need for change must outweigh an old belief before changes occur.

—Prejudice is a barrier to understanding. Accurate knowledge may help eliminate this barrier . . . thus the continuing need for education in respect to how certain peoples live and why they believe as they do.

—Part of the strength of this nation lies in the diversity of its people, and in their right to disagree and yet work collectively toward satisfactory solutions to problems affecting all of us.

(LESSON OUTLINE ON NEXT PAGE)

**Produced by Denver (Colo.) Public Schools at KRMA-TV**

# CULTURAL UNDERSTANDINGS

OUTLINE OF THE COURSE: Lesson numbers, titles and resumes:

**1. SOURCES OF UNDERSTANDING**—Teacher-Host John Rugg briefly surveys the introduction of European and Asian cultures to this continent . . . and the historically influential role that American Indian groups have had upon the development of our country. In this introductory lesson, Mr. Rugg also explains the who, why, how and what of the telecourse.

**2. ASIAN AMERICAN HERITAGE**—Students are visually introduced to the many aspects of a rich heritage that have become blended into the American way of life—food and dress, language, poetry, art and religion.

**3. MEET THE HIRAOKAS**—Viewers meet members of a Japanese American family and follow the many activities of their daily lives—at school, at work, and at play.

**4. FESTIVALS, FUN AND THE FUTURE**—Viewing students observe festivities of the Chinese New Year as it is celebrated in San Francisco and Denver . . . and become acquainted with other festivals that have deep meaning for Japanese Americans. The fun world is depicted in scouting activities, judo school, annual picnics and family fun in the mountains. Viewers will also see a cross-section of Asian Americans at work and how this work relates to their future.

**5. RESERVATIONS IN THE SOUTHWEST**—Indian reservations in the Southwest are visited via film. Viewers will meet governors of three of the 19 pueblos, see Indian life in the home and at school, learn of the ways Indians make their living, gain an understanding of the Indian governmental system and hear Indian leaders speak about the future of their people.

**6. INDIAN LIFE IN A CITY**—Through visits to Indian homes and to public schools Indian boys and girls attend . . . and through work situations and meetings of Indian organizations, the viewing students will meet Indian families living and working in Denver.

**7. INDIAN ARTS AND CRAFTS**—Seen are various exhibits of Indian arts and crafts. The viewer learns interesting facts about beadwork of the Plains Indians, Navajo sandpainting, Southwest pottery, Indian weaving and doll making . . . and the new directions Indian art is taking at Santa Fe's Institute of American Indian Art.

**8. HISPANIC HERITAGE**—Important aspects of Hispanic heritage are traced to emphasize many of the contributions that have blended into an American way of life. The viewing student, through on-location filming and recording, visits historic points in the Southwest and learns of religious heritage and agricultural influences in small New Mexican villages. Students will also relive—with a ranchero and his modern vaqueros—a way of life on one of the old ranchos of the Southwest.

**9. HISPANIC CULTURAL ARTS**—Language, music, dance, architecture and art are discussed and explained with visual techniques to help make children aware of the influence these cultural elements have had in the Southwest. Musical artists perform . . . historical and modern homes are visited to show the Spanish influence in architecture . . . and the folk art of wood carving and the making of Santos is demonstrated.

**10. HISPANIC LIFE IN A CITY**—The program focuses on the 50,000 Hispanic Americans now living and working in the Denver area. The viewing students see these people in their work world, in community activities . . . and gains an insight into the way they feel about certain things in their lives. A viewing highlight is the visit to a July 4th fiesta.

**11. PATRIOTS AND WESTERN PIONEERS**—A recounting of the important contributions made by American Negro patriots and pioneers in our history—in wartime as soldiers and in the early American West as cattlemen and other important personalities.

**12. AMERICA—CULTURALLY SPEAKING**—This lesson deals with the important contributions American Negroes have made in broad fields of cultural heritage—in art, music, literature, the theater, sports, motion pictures and dance. Featured are "The Singing 100," a talented choir from Manual High School in Denver. Through song and verse, the group brings meaning to this part of our culture.

**13. AMERICAN NEGROES IN OUR CITY AND NATION**—"Where am I going?" "What is in my future?" "What type of work will I be doing?" "Can I really make my dreams come true?" . . . this lesson attempts to answer in part these kinds of questions, particularly as they pertain to Negro boys and girls. Highlight of the program: renowned Negro actor Sidney Poitier speaks of his early life in the Bahamas and the difficulties he overcame to become one of the most important personages on the American dramatic scene. His message concerning the importance and value of reading should be an inspiration to all young people everywhere.

**14. UNDERSTANDING FOR THE FUTURE**—This concluding program emphasizes not only some of the historical contributions made by all ethnic groups but brings out as well the importance of the role that all groups play within our society today. The viewing student will hear young people, as well as adults, express themselves on problems affecting all of us . . . and offer help to bring about better understanding for the future.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**



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4-H series

**CONDITIONS AND RATES**
**FOR**
**'LIVING IN A NUCLEAR AGE' . . . 'MULLIGAN STEW' . . .**
**'PHOTO FUN CLUB'**

The 4-H series described in this section of the catalog — LIVING IN A NUCLEAR AGE . . . MULLIGAN STEW . . . and PHOTO FUN CLUB — may be used by 4-H organizations and "outside of 4-H" organizations (including school systems) that pay the rental fee or purchase price for the series, IF THE SERIES IS CLEARED FOR THIS USE THROUGH THE RESPECTIVE STATE 4-H COORDINATOR.

**RENTAL**

**FILM** (does not apply to PHOTO FUN CLUB which is not available on film)
The entire series (unlimited one-week play for each program—TV RIGHTS INCLUDED)..... $225.00
Same as above except NO TV RIGHTS ..... 90.00

**VIDEO TAPE** (price noted is for materials recorded on GPN tape)
The entire series (unlimited one-week play for each program—TV RIGHTS INCLUDED)..... 285.00

**VIDEO CASSETTE** (cost provides 10-month lease with option to purchase after 90 days)
The entire series (on GPN cassettes — NO BROADCAST PERMITTED) ..... 422.50

**PURCHASE**

**FILM** (PHOTO FUN CLUB is not available on film)
The entire series (with unlimited TV rights)
LIVING IN A NUCLEAR AGE..... 812.00
MULLIGAN STEW .....1,164.00

**VIDEO TAPE**
The entire series (on user's tape, with unlimited TV rights)..... 600.00

**VIDEO CASSETTE**
The entire series (including cassettes — NO BROADCAST PERMITTED) ..... 650.00

Please contact Great Plains National for information on extended use plans, networking costs, additional sets . . . AND FOR SPECIAL PREVIEWING ARRANGEMENTS FOR THESE 4-H MATERIALS.)

# LIVING IN A NUCLEAR AGE

**Six, 30-minute lessons**

**Junior High or Intermediate Levels**

COLOR F VC VT

The programs of LIVING IN A NUCLEAR AGE are all about the atom and its effect on our lives today. The series is built around a half-dozen, informative and entertaining programs which feature a famous Hollywood voice, original Hollywood music and both regular and "far-out" cartooning and computer animation effects.

Cartoon host for the series is "Ion," whose voice is that of Mel Blanc (he's Bugs Bunny, Porky Pig, etc.). "Ion" invites the viewer to explore the inner space world of nuclear energy and to "turn on" with the original music of "Isotope Walk," "Irradiation Waltz," "Neutron Analysis," and "Pieces of Atom," all performed by Herbie Mann, Ray Brown and Barney Kessel of Columbia Studios in Hollywood.

In general, the series is concerned with the benefits, dangers and safeguards of the nuclear age. In addition to providing solid scientific information, LIVING IN A NUCLEAR AGE probes the role of nuclear energy in current social issues now prominent in the news.

Lease and purchase costs for this series are outlined on the introductory page to this section of the catalog. Special previewing procedures are in effect for LIVING IN A NUCLEAR AGE. Contact Great Plains National for particulars. Complete resource kits are available for use in conjunction with LIVING IN A NUCLEAR AGE.

**Summaries for the programs of LIVING IN A NUCLEAR AGE:**

**1. DISCOVERING THE ATOM — The secrets of atomic structure, unstable atoms, fission and shielding; plus a study of career opportunities and historical development of atomic and nuclear knowledge.**

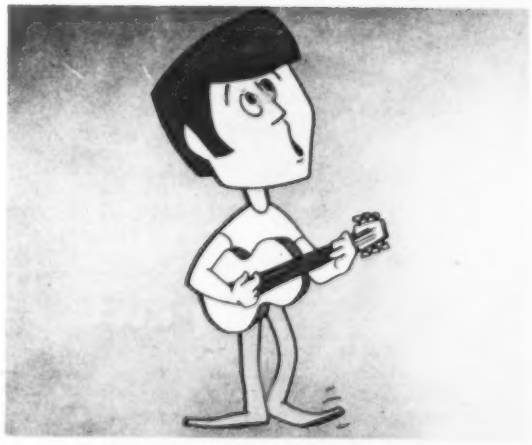
**2. POWER FROM THE ATOM — Ecology, the atom, fusion, use of nuclear power, elements of a power plant, safeguards in a power plant, desalination and possibilities of agri-nuclear complex.**

**3. RADIOISOTOPES — Definition and uses of radioisotopes, including tracing, dating, half-life and decay, and Systems for Nuclear Auxiliary Power (SNAP).**

**4. NUCLEAR ENERGY AND LIVING THINGS — Sources and uses of radiation with living things, discussion of individual radioisotopes, natural radiation, useful and damaging aspects of radiation, somatic and genetic effects, and applications in agriculture and medicine.**

**5. SOCIETY AND THINGS NUCLEAR — Civil defense procedures, necessity for planning and group action, results of a nuclear blast, effects of distance on radiation, principles of shielding, fallout shelters (home and community), and waste disposal procedures.**

**6. BOMBARDING THINGS — Effects of radioactive materials — alpha particles, beta particles and gamma rays — safeguards and shielding requirements for each, beneficial uses of gamma irradiation and neutron activation analysis.**



**A 4-H TV Production . . . in cooperation with the Extension Service, United States Department of Agriculture; Department of Defense, Office of Civil Defense; and State Extension Services of the Land Grant Universities (prime location was Kansas State University in Manhattan.)**



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# MULLIGAN STEW

VT VC F COLOR

## Six, 30-minute lessons

## Intermediate Level

"The Peanut Butter Conspiracy" . . . "Bread" . . . and now it's "Mulligan Stew," a five-piece kids' rock music group organized especially for this series to teach good nutrition practices to the youth of our country.

It's all part of a special youth nutrition education program mounted by the National 4-H Service Committee in cooperation with the U.S. Department of Agriculture and the Extension Service of the Land-Grant Universities.

The programs of MULLIGAN STEW feature "fun-to-learn" activities and projects designed to teach good nutrition practices to 4th, 5th and 6th graders; however, the appeal of the programs is wide in that they feature something for the sandbox set, moms and dads . . . and grandparents, too. Main thrust of the series is focused on low income urbanites.

Production techniques include "Laugh-In" one-liners . . . come-alive puppets (ala "Sesame Street") . . . and "Mission: Impossible" take-offs. On-camera guests include astronauts and world-famous food authorities and scientists.

Members of the Food Council of America and the food industry who have previewed MULLIGAN STEW have been enthusiastic in their praise of the "excellent educational technique and creativity that have gone into the making of the series." They commented: "We feel that the programs are in the spirit of the Nutritional Awareness campaigns in that they present a simple and straighforward message in a bright and entertaining package that will make children more aware of the need to eat a balanced diet without 'turning them off' on the subject of nutrition."

Lease and purchase costs for this series are outlined on the introductory page to this section of the catalog. Special previewing procedures are in effect for MULLIGAN STEW.

**Summaries of the MULLIGAN STEW programs:**

**1. THE GREAT NUTRITION TURN ON** — the four food groups . . . the basic nutrients . . . what food does. "Mulligan Stew" tackles a "Mission: Impossible" — waking up a sleeping town's residents, including: moms and dads, firemen, a mailman, barber, bank robber and a cop, and . . . a cow too tired to give milk.

**2. LOOK INSIDE YOURSELF** — 4 4 3 2 . . . a magic clue . . . why breakfast . . . digestion. The Mulligan's rock music and songs beat out why "ya gotta eat breakfast." A high school girl is no longer "up-tight" and gets lots of dates, while her brother again becomes a star athlete after being revived.

**3. THE FLIM FLAM MAN** — fad diets and quick diets . . . what add'tives are and why . . . natural foods. A culprit is foiled by Wilbur Dooright when he tries to sell fad diets and food pills to the "Mulligan Stews". The mission has intrigue and physical competition as the far-out diets are proven taboos and lose out.

**4. GETTING IT ALL TOGETHER** — plants and animals become food . . . what people eat where . . . plan, buy and prepare. The "Mulligan Stews" (Maggie, Mike, Manny, Micki and Mulligan) plan, shop and prepare a dinner for a world population. Hundreds of guests in native costume offer their kind of entertainment and fun.

**5. COUNT-DOWN** - new foods (sea, space and synthetic) . . . production meeting . . . processing, packaging and transportation. The Mulligans get help . . . -onaut at NASA, as well as famous research scientists when their missio . . .olves saving their pal, Wilbur Dooright, from a life and death fight with the elements of Old Mother Nature.

**6. THE RACER THAT LOST HIS EDGE** — calories . . . you are what you eat . . . snacks (good and not so good). A fat race driver, who keeps losing weight, and his new bride, who keeps stuffing herself with goodies, learn why a healthy diet is for champions. They learn you are indeed what you eat and that one has to plan right, buy right and prepare right.

**A 4-H Production . . . in cooperation with USDA and Extension Service.**

COLOR VC VT

# PHOTO FUN CLUB

## Six, 30-minute lessons

## Intermediate Level

This series introduces young people (9- to 12-year-olds) to cameras, film, picture composition . . . and turns common errors into learning situations. The on-camera students (all 4-Hers) learn how to use a camera to take clear, sharp pictures that convey a message, preserve a memory . . . and help record progress made in their 4-H club activities. In addition, they learn to tell stories with photos and to record events, ideas and situations that surround their daily activities.

The production setting for PHOTO FUN CLUB is photography project leader Dick Arnold's recreation room, the weekly meeting site for the club. Dick Arnold is farm radio director at Michigan State University station WKAR. He was club leader on an earlier production, "4-H TV Action Club," which resulted in the enrollment of two million youths in the 4-H club program.

Lease and purchase costs for this series (it is available *only* on videotape and videocassette) are outlined on the introductory page to this section of the catalog. Special previewing procedures are in effect for PHOTO FUN CLUB. Contact Great Plains National for particulars. Complete resource kits are available for use in conjunction with PHOTO FUN CLUB.

**Program topics for PHOTO FUN CLUB:**

**1. How a camera takes a picture . . taking care of a camera . . holding and aiming a camera . . importance of camera angle . . handling and storing negatives and prints . . telling stories with a camera . . . the five things needed to take a photograph — light, a subject, camera, film, processing . . various types of camera and films . . . loading a camera . . . Dick Arnold assigns picture-taking project.**

**2. Assignment photos critiqued . . proper camera holding techniques . . correct exposures and backlighting . . filing system for negatives and prints . . how to mount photos . . . more photos assigned.**

**3. Critiquing session . . photo composition . . planning cards for picture-story project . . a picture-taking checklist . . . members are asked to plan a picture story.**

**4. Errors in picture-taking and how they could have been corrected . . picture stories and planning cards discussed . . Milwaukee, Wisconsin, County 4-H Agent Carl Smith visits the meeting and asks the group to participate in Community Conservation Week by preparing photo posters for store windows.**

**5. Movies of the conservation photo field trip are shown . . . further discussion on picture stories and planning . . . examples of good and bad composition are shown . . guest Frank Pallo of the Eastman Kodak Company discusses adjustable cameras and some of their benefits.**

**6. Members show the picture stories created for conservation week . . . the entire series is reviewed . . . Agent Smith again visits the meeting.**

**Produced by WMVS-TV, Milwaukee, Wisc., . . . in cooperation with Eastman Kodak Company, Extension Service of the USDA, Cooperative Extension Service of the Land-Grant Universities and the National 4-H Service Committee, Chicago.**



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# jr. high, secondary, adult

# MAN AND HIS ART

COLOR F VC

## Six programs, 5/45-minutes, 1/30-minute
## Secondary, College, Adult

MAN AND HIS ART is a series of dynamic color films designed to show not only what man has produced but also to aid the viewer in relating to works of art—both past and present.

Through the use of superb camera techniques, the viewer sees into the art under inspection. Superimposed arrows show the movement within a painting; overlay lines designate the duplication of shapes and form as well as the use of the vanishing point.

Figures are completely removed . . . or moved within the work of art to show the necessity of their particular position in relationship to the entire composition. For the first time, many students and art lovers will be able to see the masterful use of various techniques by many of the world's greatest artists.

The clanging modernistic works of Andy Warhol may not be as pleasant to some art connoisseurs as the quiet, serene works of da Vinci or Rembrandt—but yet both have their place in the world of art. This beautiful series provides the viewer an opportunity to communicate with the artist through his works.

Many visitors to a museum such as the Art Institute of Chicago, where this series was filmed, claim to have already made up their minds about art—they know what they like. The familiar subjects that copy reality, perhaps recalling pleasant associations for the visitor, are most likely pointed out as being "what they like." And even as many will reject the stark abstractions of the modern artist, they are willing to accept and even acclaim the steel and concrete structures of modern architecture while rejecting the decorative motifs of the past.

Art, therefore, is not a single entity such as a painting or a sculpture but rather a composite of all that man has created. MAN AND HIS ART explores various styles of artistic creation and, with the help of each of the artists, teaches us to see.

The first film in this series, "The Shape of Our Vision," is available for free previewing from Great Plains National.

**MAN AND HIS ART Program Summaries:**

**M-395—THE SHAPE OF OUR VISION—examines the anatomy of a painting. Using Georges Seurat's "Sunday Afternoon on the Grande Jatte," the viewer is taken inside the artist's work and discovers the relationships within it and with respect to other works of art (45 minutes).**

**M-396 — STYLE: THE MAN AND HIS WORK — analyzes, through comparison, the traits of style from the medieval Italian schools through the works of such artists as Rubens, Rembrandt, Picasso and Braque (45 minutes).**

**M-397—AND THERE WAS LIGHT—investigates impressionist and artistic movement through the use of line and texture in the paintings of Degas, Monet, Cezanne and others (45 minutes).**

**M-398 — REFLECTIONS OF REALITY — studies nudes, landscapes and still lifes as the most familiar of artistic subjects. The film discusses the reasons that could dictate an artist's choice of subject (45 minutes).**

**M-399—THE PAINTER'S EYE—gives an insight into the contemporary artists such as Kandinsky and Klee—their techniques in line and color composition—and compares them to older, more traditional artists (45 minutes).**

**M-400—NON-WESTERN—is an in-depth study of early Oriental art, including the Buddha figure, bronze works and the importance of patina as well as the funerary figures. Also investigated is the African collection of the Art Institute of Chicago (30 minutes).**

**THE PRICING SCHEDULE**

**The 45-minute films of MAN AND HIS ART rent (a one-week period) for $22.50 each; the 30-minute film, $15. Purchase price for each of the 45-minute films is $360; the 30-minute film, $240. The above fees do not include television rights. Contact Great Plains National for information about such rights.**

**Produced by Chicago's TV College at WTTW-TV . . . in cooperation with the Art Institute of Chicago**

# BASIC MACHINE SHOP PRACTICES

**Fifteen, 30-minute lessons**

**Adult**

This series of programs is directed to semi-skilled levels of the machine craft industry with particular emphasis given to precision metal working. The material should also be of value to business and trade schools, and some government agencies.

The prime objectives of BASIC MACHINE SHOP PRACTICES:

—To provide machine shop employees with knowledge of basic shop principles and practices . . . and thus supplement actual job experiences;

—To present an overview of today's machine shop requirements and occupations for the worker, the student and others interested in the field; and

—To stimulate a design for further study and self-improvement.

This course is designed to be very basic . . . although many details normally found in a general course are not covered in order that specific shop requirements can be emphasized; for example: during the shop math review, the emphasis is on decimals because this form of measurement is more important to the precision metal worker than other forms, such as fractions.

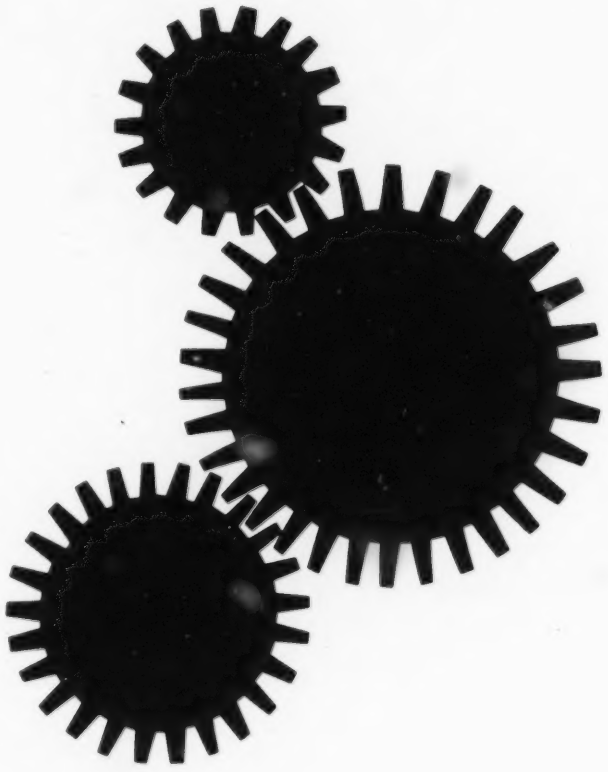
Each of the programs features films shot in the machine shop of the General Electric Company . . . and commentary/lecture presentations by machine shop teachers employed by General Electric.

Auxiliary materials for this series include a set of examinations and accompanying answer sheets for each of the programs.

Sample previews of typical pre-selected lessons from BASIC MACHINE SHOP PRACTICES are available on either quadruplex video tape or kinescope. A sample set of the exam answer sheets may also be obtained for evaluation.

Lesson titles and topics:

1. **SHOP MATHEMATICS—Decimals and decimal equivalents**
2. **SHOP MATHEMATICS—Addition and subtraction of decimals; application**
3. **SHOP MATHEMATICS—Multiplication and division of decimals; applications**
4. **SHOP MATHEMATICS—Circular measurement and applications; Vernier Scale**
5. **PRINT READING—Function, reading and drawing of blueprints**
6. **PRINT READING—Dimensioning, print notes, symbols, print revisions**
7. **PLANNING—The vital role of planning work sheets in manufacturing**
8. **USE OF PRECISION TOOLS—Use of a scale; reading the Vernier Caliper**
9. **USE OF PRECISION TOOLS—Reading the micrometer and dial indicators**
10. **USE OF PRECISION TOOLS—Other small tools used in checking work**
11. **MACHINABILITY—Turning: Turning fixture, checking tool, cutting tool, operator steps**
12. **MACHINABILITY—Milling: Milling fixture, checking tool, cutting tool, operator steps**
13. **MACHINABILITY—Grinding: Grinding fixture, checking tool, cutting tool, operator tool**
14. **MACHINABILITY—Drilling and Reaming: Fixture, checking tool, cutting tool, operator steps**
15. **SAFETY—Five-Point Plant Safety Program**



**Produced by Vermont Educational Television at the University of Vermont, Burlington . . . in cooperation with the General Electric Company**

# SPORTSMANLIKE DRIVING

VT VC F COLOR

**Thirty, 30-minute lessons**

**Secondary and Adult**

The constantly increasing need to provide learning experiences in the proper operation of a motor vehicle has caused the area of driver education to become one of major concern in today's secondary school curriculum.

SPORTSMANLIKE DRIVING will provide some of the learning experiences necessary to this vitally important curricular area. Its lessons vividly present concepts in a manner not possible in the normal classroom or driving laboratory situation.

Fourteen months of painstaking work were involved in the production of this outstanding course. The producers exercised great care in seeking locations and conditions which would effectively and graphically demonstrate the instructive points of each lesson.

Illustrative concepts presented in the lessons of SPORTSMANLIKE DRIVING will reinforce the classroom instructor with demonstrations of the most widely-accepted techniques and principles of safe driving. Leading safety and driver education specialists throughout the country were consultants during preparation of this series, thus making it one of the most thoroughly researched courses available for instructional television today.

Both the telecourse and the teacher's guide accompanying the course are designed to be compatible with *Sportsmanlike Driving*, long recognized as the standard textbook for driver education in the United States.

Author of the script and on-screen teacher for the course is Harold O. Carlton, Educational Consultant for the American Automobile Association. Mr. Carlton brings 30 years of pioneering, driver education experience to the presentation. His positive, direct and natural manner make SPORTSMANLIKE DRIVING an extremely effective educational experience.

Great Plains National makes this course available for lease on video tape or for sale or lease on film, kinescope and U-Matic videocassette—for both telecast and non-telecast use. The course may be used for telecast or non-telecast instruction by schools or as public service presentation by ETV stations.

All thirty lessons are available on monochrome video tape. Fourteen of the thirty lessons are available exclusively on color film and U-Matic videocassette. They are so noted by "(COLOR)" in the lessons listing on this page. The balance of the lessons (sixteen) are on black and white kinescope and U-Matic videocassette.

Also being made available are thirteen selected lessons from the full course. This selection, termed a "Refresher Series," was chosen to provide users with a review-type series geared for the experienced driver who may derive benefits from being reminded of some important driving principles either forgotten or neglected over the years. Lessons comprising this "Refresher Series" are coded with a star in the lessons listing on this page.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER HAROLD CARLTON

The lessons titles of SPORTSMANLIKE DRIVING:

1. A Time to Live ★
2. How the Automobile Runs
3. Taking Care of Your Car ★
4. Physical Fitness and Traffic Safety
5. The Eyes of the Driver ★
6. Attitude and Behavior of a Good Driver ★
7. Traffic Laws Made by Nature ★
8. Traffic Laws Made by Man ★
9. Motor Vehicle Laws
10. Traffic Law Observance & Enforcement ★
11. Driver's Permit or Operator's License
12. Getting Ready to Drive (COLOR)
13. Fundamental Driving Techniques I (Automatic Transmission) (COLOR)
14. Fundamental Driving Techniques II (Standard Transmission) (COLOR)
15. Basic Maneuvers I (Turning & Backing) (COLOR)
16. Basic Maneuvers II (Hill Starts and Parking) (COLOR)
17. Advanced Driving (COLOR)
18. Night Driving and Seeing (COLOR)★
19. Reaction, Braking and Stopping Distances ★
20. Driving in Cities and Towns (COLOR)★
21. Driving in the Country (COLOR) ★
22. Driving on Freeways (COLOR) ★
23. Driving Under Adverse Conditions (COLOR) ★
24. Skids and Skidding (COLOR)
25. Alcohol and Drugs vs. Safe Driving
26. Traffic Safety, Vehicle Design and Equipment (COLOR)
27. Driving As Your Job
28. Buying and Insuring Your Car
29. Map Reading and Trip Planning (COLOR)
30. Traffic—Present and Future Needs

**Produced by the South Carolina ETV Network under auspices of the American Automobile Association**



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# DRUGS USE AND ABUSE

## Four, 30-minute lessons
## (and Teacher Utilization Program)
## Early Teens

VT

Until recently drugs have been associated with the core city. However, the fastest growth of drug abuse in the last few years has been in the suburbs. The use of drugs has now become a topic of increasing concern and discussion for everyone in our society.

This concern promoted the production of DRUGS USE AND ABUSE, a first-hand and incisive look at a fast-growing national problem.

The rationale behind these programs is as follows: A great many young people when given the autonomy backed by sound information are able to clarify their attitudes and opinion toward a given problem. The comfort derived from this adjustment is often an aid to correcting what might become abusive behavior on their part.

In order to make this series representative, over 25,000 questionnaires were received from junior and senior high school students in which they stated what questions they wanted answered about drugs. The undramatic style of this series was determined in large part by students who asked that we give them unbiased facts about drugs.

The programs in DRUGS USE AND ABUSE are in two distinct styles: Programs one and four are discussions between students, teachers, a parent and doctors about the drug problem and alternatives to taking drugs. In programs two and three, information is presented by doctors who have worked with drug users. Young people who have used drugs also talk with these doctors about some of their experiences, feelings and attitudes.

Also included in DRUGS USE AND ABUSE is a one-hour teacher orientation program. This program is to familiarize the instructor with the style and content of the student programs and to allow him to listen to experiences of some teachers who have tested the series in their classroom.

The material presented in these programs merits exploration, follow-up and challenging. This series helps to communicate to young people some objective information about the social and medical problems of drugs. Students need such information if they are to make rational decisions about drug usage.

A sample preview (one-half hour from the Teacher's Program) is available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation from Great Plains National.

**Program Participants:**

**Program #1:** PAT BAGLEY: suburban high school senior
DR. GRAHAM BLAINE, JR.: Chief of Psychiatric Services, Harvard University Health Center
MRS. BARBARA DONOVAN: housewife and mother
MR. JOHN MANNHEIM: suburban high school teacher
DR. ROBERT MASLAND: Chief, Adolescent Unit, Boston Children's Hospital
MICHAEL NEWMAN: suburban high school student
PEE WEE PHILLIPS: urban high school student
ANDREA TAYLER: suburban high school student
EDDY WILLIAMS: urban junior high school student
HERBIE WILLIAMS: urban junior high school student
DEAN YARBROUGH, JR.: urban junior high school teacher

**Program #2:** DR. GRAHAM BLAINE, JR.
DR. ROBERT MASLAND
MARK COHEN: a Deputy Assistant Attorney General for Massachusetts
Four marijuana users

**Program #3:** DR. GRAHAM BLAINE, JR.
DR. ROBERT MASLAND
"JOAN" and "PAT", two hard drug users

**Program #4:** Same as Program one with the addition of Mr. Cohen of Program Two

**Produced by the 21-Inch Classroom, Boston, Mass., at WGBH-TV**



105

# TURNED ON CRISIS

## Three correlated series on Drug Abuse

COLOR

VT F

1. **TURNED ON CRISIS—Eight, 60-minute programs for General Community Viewing**
2. **BECAUSE WE CARE—Six, 30-minute programs for Educational In-Service Viewing**
3. **NOBODY BUT YOURSELF—Six, 20-minute programs for Junior High Student Viewing**

TURNED ON CRISIS is the overall title of three correlated series on drug abuse. "CRISIS" began as a locally-oriented project designed to stimulate community action toward the drug abuse problem. The first series, entitled TURNED ON CRISIS, was produced by WQED/WQEX of Metropolitan Pittsburgh Public Broadcasting. It subsequently aired over the nation-wide Public Broadcasting Service network and won the Corporation for Public Broadcasting's Community Service Award.

From this locally-oriented project, a three-phased national project has developed. The three series are directed toward the following target audiences: TURNED ON CRISIS, the entire community; BECAUSE WE CARE, the educational community; and NOBODY BUT YOURSELF, junior high school students. Series 2 and 3 were developed by WQED Educational Services. All three series, despite the target audience tags, will prove of interest to all segments of the population.

1. **TURNED ON CRISIS . . . features topic development in four main areas of concentration: information, prevention, rehabilitation and legislation. Drama, encounter sessions, panels, community discussion groups, documentaries and feature films are all utilized in this series. Well-known personalities in the entertainment world, educators, psychologists, police officers, social workers, lawyers, judges—all participated with an enthusiasm which is most evident throughout the series. Tear-filled eyes . . . angry voices . . . heated arguments—all are intermingled throughout the series with intelligent and sobering statements, pertinent information and a spirit of cooperation.**
2. **BECAUSE WE CARE . . . is designed as a positive approach to the drug problem for the educational community. In the series, educators discuss their roles and responsibilities in the drug education program. Various techniques in group dynamics are demonstrated. The series documents the individual reactions of urban, suburban and rural school board members to the drug problem and an attorney reviews the legal aspects of drug abuse. An example of a specific community's approach to the drug problem is illustrated. A group of urban high school students discusses the problems with an adviser of the National Leadership Training Institute on Drug Abuse. The advisor, in turn, role-plays with a group of educators. Throughout the series, viewers are reminded that there is no one solution to the drug abuse problem. Each community must assess its own needs and arrive at its own decision.**
3. **NOBODY BUT YOURSELF . . . is not the ordinary type of drug education program. Rather than placing strict emphasis on drugs and their harmful effects, such factual material is interwoven with behavioral elements. Another unusual feature is that the series has no teacher and no textbook. The technique of peer teaching is utilized as the students themselves discuss problems related to drugs and drug abuse. In unscripted dialogue, the young people communicate directly with guest specialists, such as an attorney, a psychologist and a national drug consultant—as well as with other concerned adults. Through fast motion and special film effects, combined with dramatic vignettes and the ingenious use of puppetry, the concepts of self-identity, decision-making and alternative solutions are reinforced.**

**TURNEDON CRISIS Program Summaries:**

1. **BECAUSE THAT'S MY WAY**—a compelling one-hour synopsis of a 16-hour "human encounter" session during which ten vastly different individuals confront each other's prejudices, experiences and values in an effort to understand each other and the drug culture. Featuring Dr. Carl Rogers, psychologist.
2. **THE FIRST DIMENSION: INFORMATION AND UNDERSTANDING**—a fast-paced diverse delivery of information, statistics and attitudes as the first dimension to understanding the scope and complexity of the current drug abuse problem. Hosted by O. J. Simpson, runningback for the Buffalo Bills.
3. **SAY WHAT WE FEEL, NOT WHAT WE OUGHT TO SAY**—a series of interrelated vignettes which illustrate the numerous barriers to communication between youth and adult members of a community as they try to deal with drug-oriented problems in that community.
4. **THE SHADE OF A TOOTHPICK**—documents a variety of efforts being made by individuals, educators and communities throughout the country in the search for effective drug prevention programs. Featuring ETV's Misterogers. Hosted by David Susskind.
5. **TO KEEP IT, YOU HAVE TO GIVE IT AWAY**—an investigative report on a wide variety of approaches to drug rehabilitation across the nation, including detoxification units, methadone maintenance, the live-in therapeutic community, the out-patient facility and the religious-based community.
6. **THE CONCEPT**—a series of theatrical vignettes performed by eight residents of Daytop Village, a rehabilitation center for ex-drug addicts in New York.
7. **WHY CAN'T YOU HEAR THROUGH THE NOISE IN YOUR EAR?**—a music/rap session aimed at bringing the meaning of contemporary music into perspective for the adult generation, featuring top recording groups. Dr. Joyce Brothers and Edwin Newman also appear.
8. **HIGH IS NOT VERY FAR OFF THE GROUND**—debate centering around the controversy of marijuana use; guest authorities from the medical and judicial fields and young people hash it out in a session innercut with psychodrama.

**BECAUSE WE CARE Program Summaries:**

**PROGRAM 1**—This introductory program discusses where there is a drug problem, why there is a drug problem among the youth and who is willing to help young people with their problem.

**PROGRAM 2**—By knowing the laws, penalties and law enforcement procedures on drug abuse, educators become better equipped to handle the problem in their own school district.

**PROGRAM 3**—Only by combining the energies of the total staff can a school district develop a broad attack on the drug problem and drug education. The program in Stamford, Connecticut, is discussed as an example of what one community has done.

**PROGRAM 4**—By using the role-playing technique, a group of educators explores the role of the teacher in drug education. They analyze their own feelings and responses and realize the importance of withholding judgment in order to maintain rapport with the youth they are trying to help.

**PROGRAM 5**—Exploration of the role of the teacher is continued with focus upon the teacher as a catalytic agent.

**PROGRAM 6**—Four ministers cite some of the ways they have been able to communicate with youth today. Alternatives to a dull curriculum or complacent classroom are illustrated by showing activities students are experiencing in some schools.

**NOBODY BUT YOURSELF Program Summaries:**

1. **YOU**—This program introduces two main elements tied into knowing yourself. The behavioral element of self-identity is presented through special film effects. Each person is a composite of many personalities and the search for self identification is continuous throughout life. In presenting the factual element, drug use is placed in its proper historical perspective. Cyril Wecht, M.D., prominent medical authority, comments on the short and long range effects of drug use and abuse.
2. **UPS, DOWNS, INS, OUTS**—Pressures are an inevitable and constant part of life. This film is designed to help students recognize this fact and to realize there are positive methods for coping with pressure. A student discussion reveals youth's concern with family, social and world problems. Dramatic vignettes illustrate the need for both older and younger generations to make sincere attempts at communication.
3. **WHO AM I? WHERE ARE YOU?**—The need for friendship and understanding is explored in this film. Through a film sequence the viewer understands that everyone has inner thoughts, dreams and plans. Dr. Gerald Edwards, educational consultant to the Center of Narcotic and Drug Abuse for the National Institute of Mental Health, directs a group of junior high school students in an exercise to demonstrate the nature of loneliness and each individual's responsibility to reach out to the lonely person and help him feel accepted.
4. **TRUTH AND CONSEQUENCES**—As young people mature, they must accept responsibility for . . . and the consequences of . . . their actions. Each day the individual is bombarded with thousands of external stimuli that can influence his behavior. To help students better understand the legal implications of using or abusing drugs, this film presents a dialogue between Attorney Thomas Kerr and a group of junior high school students. The penalties for transporting, using and selling drugs, the constitutionality of search and seizure procedures and the adequacy of the juvenile court system are among the topics covered.
5. **DO NOT STAPLE, BEND OR FOLD**—This film, planned and developed by a group of students, reflects the teenagers' impressions of their fast-paced, high-pressured life. The tension created by conflicting interests is dramatically portrayed when three junior high girls role-play with psychologist Dr. James Maloni. In a general discussion, Dr. Maloni and eight students analyze the pressures exerted by their peers as well as their parents and teachers. Both the difficulty and the necessity of maintaining one's individuality are illustrated through students' comments and a puppet sequence.
6. **IT'S YOUR MOVE**—Decision making and its application to the individual as a person are stressed throughout this film. The importance of projecting one's self into incidents where immediate decision making is necessary is suggested. Recognition of the availability of help when needed strengthens the individual's capacity for making wise decisions. The series closes by reaffirming that decision making must be a personal matter and everyone must develop the necessary courage to be—nobody but yourself.

**PRICING SCHEDULE FOR THE "TURNED ON CRISIS" SERIES**

**FILM (16 mm color)—**

**TURNED ON CRISIS (eight/60s—per lesson pricing)**
Purchase (no TV rights) ..... $480.00
Rental (no TV rights) ..... $ 30.00
Rental (with TV rights) ..... $122.50

**BECAUSE WE CARE (Six/30s—per lesson pricing)**
Purchase (no TV rights) ..... $240.00
Rental (no TV rights) ..... $ 15.00
Rental (with TV rights) ..... $ 62.50

**NOBODY BUT YOURSELF (Six/20s—per lesson pricing)**
Purchase (no TV rights) ..... $160.00
Rental (no TV rights) ..... $ 15.00
Rental (with TV rights) ..... $ 57.50

**(Please Note: No provision is being made for film purchase . . . with television rights)**

**VIDEO TAPE (color)**

**TURNED ON CRISIS (per lesson pricing)**
On User's Tape ..... $117.50
On Library's Tape ..... $122.50

**BECAUSE WE CARE (per lesson pricing)**
On User's Tape ..... $ 57.50
On Library's Tape ..... $ 62.50

**NOBODY BUT YOURSELF (per lesson pricing)**
On User's Tape ..... $ 52.50
On Library's Tape ..... $ 57.50

(Note: Deduct $2.50 per program if monochrome video tape duplication is preferred. Also—It should be noted that substantial savings can be realized if series programming is retained on user's tape for renewal use. Contact Great Plains National for full particulars.

THESE THREE SERIES MAY BE USED EITHER AS A-V PRESENTATIONS . . . OR THROUGH BROADCAST OVER NON-COMMERCIAL TELEVISION BROADCASTING STATIONS.

**NOTE: ALL PROGRAMS OF THESE THREE SERIES ARE AVAILABLE FOR FREE PREVIEWING ON COLOR FILM . . . AT NO CHARGE.**

**A variety of auxiliary printed material is available for use with these three series. Please contact Great Plains National for full particulars.**

**Produced by WQED/WQEX Metropolitan Pittsburgh Public Broadcasting . . . and WQED Educational Services**



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# OUR WORLD OF ECONOMICS

**Thirty-two, 20-minute lessons**

**Junior High or Secondary**

COLOR VC VT

MP ATI

OUR WORLD OF ECONOMICS is not designed to train economists or even to survey economics. It is designed to show the economic world in such a practical way that the students will be motivated to understand why the economic world is as it is. Students need to evaluate alternative solutions to current problems of a personal or social nature. Often there is no right or wrong solution. Most important is the process of arriving at that choice.

OUR WORLD OF ECONOMICS is designed to:

1. introduce workable tools which the student can use to help him understand the world around him, including the world of economics. These tools are the concepts of *Systems Analysis*, which is the discovery of order out of seeming confusion, the making of *Models*, defining alternative solutions for *Problem Solving*.

2. elucidate fundamentals of economic thinking, so that the individual will gain a basic grasp of the world of economics as it exists in the United States and the world. He will learn to look at the economy from the standpoint of the macro (overall) and the micro (individual) viewpoints, and be able to understand the functioning of all economics in terms of limited resources and unlimited wants.

A knowledge of the basic ideas of economics improves the analysis of situations. OUR WORLD OF ECONOMICS presents the main principles of economics: scarcity, specialization, interdependence and exchange (or trade). In addition to these ideas are the important concepts of stocks and flows and the coordinated decisions that control these flows. These are summarized in a learning organizer or flow chart which is the basic design of the flow machine used in many of the telecasts in this series.

Finally, this series explores the various economies which affect the everyday lives of the students. 1. The family economy: the satisfaction of both individual and family wants by use of what the family produces in the home. 2. The market economy: the satisfaction of wants through goods and services purchased in the market. 3. The public economy: the satisfaction of wants by using foods and services produced by governmental or public agencies.

Mr. John A. Brooks, OUR WORLD OF ECONOMICS instructor, serves as Curriculum Materials Coordinator in the Learning-Teaching Laboratory, a Title III ESEA program, at Crispus Attucks High School in Indianapolis, Indiana. Mr. Brooks, who holds Bachelor of Science and Master of Science degrees from Indiana University, has 21 years of teaching experience at the secondary level.

**OUR WORLD OF ECONOMICS program titles and synopses:**

**UNIT I**

1. **OUR ECONOMIC WORLD—The concept around which this telecast and most economics is promulgated is the concept of scarcity. Scarcity stems from the conflict between the unlimited wants of men and the scarce resources of our world.**

**UNIT II**

2. **THE PROFILE OF A DROPOUT—This telecast is designed to provoke a discussion regarding the merits of acquiring sufficient training and skills to be acceptable in this modern working world.**
3. **WHERE DO JOBS COME FROM—Jobs come from goods and services and this telecast shows the increasing proliferation of occupations in our highly specialized work world.**
4. **THE JOB MARKET—THE AMERICAN LABOR FORCE—This telecast shows the dynamic nature of today's job market and predicts changes that are likely to occur in the future.**

**UNIT III**

5. **ALL SYSTEMS GO! SYSTEMS ANALYSIS—The activities of this telecast emphasize identifying systems.**
6. **ALL SYSTEMS GO! MODELS—This telecast looks at models or ways of simplifying a system for analysis.**
7. **ALL SYSTEMS GO! FOR ANALYZING PROBLEMS—In this telecast, alternative solutions to problems are explored to discover what systems are involved and to analyze these systems by using models of them to evaluate the alternatives available.**

**UNIT IV**

8. **THE AMERICAN ECONOMIC SYSTEM: THE AMERICAN MERRY-GO-ROUND—This telecast constructs a model of the American economic system in order to help the students understand it.**
9. **THE AMERICAN ECONOMIC SYSTEM: INPUT—OUTPUT—This telecast investigates that very important subsystem of the American economy called the production system.**
10. **THE AMERICAN ECONOMIC SYSTEM: MEASURING THE SIZE OF THE ECONOMY: GNP—This telecast studies the Gross National Product and its fluctuations.**
11. **THE AMERICAN ECONOMIC SYSTEM: ECONOMIC GROWTH—This telecast explores what economic growth is and how it can be measured and increased.**

**UNIT V**

12. **FOCUS ON THE CONSUMER MARKET: MARKETS—WHERE THE BUYERS AND SELLERS MEET—This telecast discusses who determines which goods and services a system will produce, how much to produce and for whom.**
13. **FOCUS ON THE CONSUMER MARKET: SUPPLY AND DEMAND—The concepts of supply and demand are investigated as well as the factors that influence them.**
14. **FOCUS ON THE CONSUMER MARKET: THE MARKET AND ITS PROBLEMS—This telecast discusses the problems of surplus and shortage.**

**UNIT VI**

16. **MANAGING PRODUCTION: JUNIOR ACHIEVEMENT—COMBINING RESOURCES ON A SMALL SCALE—This telecast presents a group of youngsters in a Junior Achievement Company and endeavors to answer these questions: What resources are the inputs of this business? What are the outputs? How is it managed?**
17. **MANAGING PRODUCTION: AUTOMOTIVE INDUSTRY — COMBINING RESOURCES ON A GRAND SCALE—This telecast examines the automobile industry and answers the same questions as in the previous telecast.**
18. **MANAGING PRODUCTION: HOW TO BAKE A CAKE—THE RECIPE OF PRODUCTION—This telecast generalizes the economics of decision-making in an enterprise. How are resources combined? Is there some ideal recipe? What happens when too much of a certain resource is used?**

**UNIT VII**

19. **MAKING PRODUCING AND TRADING EASIER: MONEY—This telecast concerns itself with money. What is it? How does it help the economy work better? How much money do we need?**
20. **MAKING PRODUCING AND TRADING EASIER: TRANSPORTATION —This telecast introduces the concept of transportation. What kinds do we have? Where does each kind perform better? What common elements are found in each kind to help us analyze the system?**
21. **MAKING PRODUCING AND TRADING EASIER: SAVINGS AND INVESTMENT—This telecast introduces the idea of savings. What happens when people, businesses or governments do not spend all of their income? What is an investment? When are people likely to invest?**
22. **MAKING PRODUCING AND TRADING EASIER: CAPITAL — This telecast shows the importance of investments.**

**UNIT VIII**

23. **WORKING FOR AND WITH OTHERS: TAXES—This telecast deals with the kinds of taxes there are and with who pays taxes and how they are spent.**
24. **WORKING FOR AND WITH OTHERS: ECONOMIC SECURITY—This telecast concerns itself with the kinds of risks faced in the economic world and how we as individuals and as a society insure ourselves against such risks.**

**UNIT IX**

25. **WORKING TOGETHER: GOVERNMENT AS A PRODUCER—This telecast concerns itself with how governments use resources to produce some of the things we all accept—flood control, education, highways, etc.**
26. **WORKING TOGETHER: GOVERNMENT AS A RULE MAKER—This telecast introduces the idea of government regulation of big business and big labor.**
27. **WORKING TOGETHER: PROTECTING THE CONSUMER—This telecast shows how governments help us in making wise choices as consumers.**

**UNIT X**

28. **KEEPING OUR ECONOMY HEALTHY: PART I—This telecast introduces the idea of stability and poses the possibility that wild surges in the economy may be lessened by appropriate government action.**
29. **KEEPING OUR ECONOMY HEALTHY: PART II—This telecast discusses monetary and fiscal policy as it interrelates the actions of the Federal Reserve Board, U.S. Treasury and Congress.**

**UNIT XI**

30. **PEOPLE, PEOPLE, PEOPLE: BANE OR BLESSING—This telecast poses the problem of population. Is it possible to have too many people and is there a balance between human and other resources?**
31. **TRADING AND SHARING WITH THE WORLD—This telecast looks at the trading relationship between our country and other countries.**
32. **WHERE TO?—THE CITY AND THE FUTURE—This telecast looks at urbanization.**



**Produced by MPATI at WFBM-TV, Indianapolis, Indiana**

# TOUTE LA BANDE

**Thirteen, 15-minute lessons**
**(Color/Sound 16mm Films)**
**Intermediate French Language Students**

F COLOR

The episodes of this series literally teem with the people who make France what it is—shopkeepers, florists and tourist guides . . . fishermen, grocers and taxi-drivers . . . a customs officer, garage attendants, waiters, policemen, teachers, pharmacists and book-dealers. They provide the backdrop for the half-dozen teenagers who are TOUTE LA BANDE (the whole crowd).

Andrew R. Camerota, coordinating director of foreign languages for Scholastic Magazines, Inc. (producers of the series), notes that, for too long, French has been the study of words and that the student dropout rate after the second year had averaged 70 per cent.

To stem this high rate, it was felt that teachers needed something that would make French the study of people. Thus, TOUTE LA BANDE was created to more fully motivate and involve students by presenting to them, on the screen, situations and personalities to which they could relate.

The programs of TOUTE LA BANDE range across a wide cultural spectrum, from modest details of housekeeping to momentous events in French history, and take the viewer around Paris and to the countryside beyond. The dialogue of every episode is entirely in French.

TOUTE LA BANDE uses a total vocabulary of 1,160 words common to widely used French textbooks in United States schools. The nature of the programs offers schedule flexibility—episodes may be shown consecutively or interchangeably, they may be shown at varying intervals depending on the students' progress, and, because of their length, may be rerun during a class period . . . or may be followed by discussions and drills.

TOUTE LA BANDE was created to supplement—not supplant—current texts; however, a variety of carefully prepared study material, to be used in conjunction with the series, is available for both teacher and student: a "Script book" for teachers with complete dialogue for all 13 films . . . a "Teacher's Notes" booklet, with suggestions for effective use, background and cultural details, French and English summaries of the episodes, and a list of vocabulary words and expressions . . . and a "Student Photo Guide", designed for use by individual students and intended as a visual recall device.

TOUTE LA BANDE was produced under the direction of Mary Glasgow, originator of Scholastic's program of foreign language periodicals now in use in more than 10,000 schools in the U.S. Dr. Elton Hocking of Purdue University was in charge of curriculum and methodology for the series.

TOUTE LA BANDE is available on lease film only . . . and the series' only allowed use is by television transmission (no A-V use). The free-use preview for this series is a 15-minute color film composite of several lessons. Samples of the accompanying study materials are also available for evaluation.

The program titles:

1. **ARRIVEE D'ELISABETH (The Arrival of Elisabeth)**
2. **JEUDI (Thursday)**
3. **DEPART EN VACENCES (Departure on Vacation)**
4. **VACANCES EN BRETAGNE (Vacation in Brittany)**
5. **AVENTURE EN MER (An Adventure at Sea)**
6. **LA RENTREE (The Return to School)**
7. **SUR LA TOUR EIFFEL (On the Eiffel Tower)**
8. **FEU VERT (The Green Light)**
9. **BRICOLAGE (Puttering)**
10. **A VERSAILLES (At Versailles)**
11. **PANNE D'ESSENCE (The Gas Tank Is Empty)**
12. **LE VIEUX PARIS (The Latin Quarter)**
13. **BON ANNIVERSAIRE! (Happy Birthday)**

TOUTE LA BANDE'S story line:

*Elisabeth Mandela, a Black teen-age student from Senegal, comes to spend a year in Paris with the Ermont family. Mr. Ermont is an architect. Mrs. Ermont is a busy housewife. Their teen-age children are Caroline and Victor. The children's friends are Anne Levallois, Jean-Louis Vaillant and Jacques Ribot. The family and friends spend a seashore vacation in Brittany. During the vacation the boys are temporarily cut off from the family by a storm at sea. Back from vacation, the youngsters begin a new year of school. The youngsters take in the sights of Paris and engage in motorbike riding and boat rowing. A number of minor accidents mar the fun. One rainy Thursday, a broken washing machine results in unexpected dinner guests. Elisabeth and Caroline tour the gardens of Versailles on another day. One evening, the youngsters go to a movie and on the way home run out of gas. The car was borrowed from Mr. Ermont without permission and Victor is punished—he washes the car instead of watching television. On yet another day, a tour of the sights in Paris becomes a comedy of errors. "The Whole Bunch" gathers for a combination birthday-farewell party the evening before Elisabeth's departure.*

**Produced by Scholastic Magazines, Inc., of Englewood Cliffs, N. J.**

# THE BLACK FRONTIER

**Four, 59-minute programs**
**(16mm Color Films)**
**General**

VC F COLOR

Most history books devote long chapters to describing the years of westward expansion in the United States. But only rarely do these accounts mention or give credit to the hundreds of black people who helped carve civilization out of raw country.

A series financed by a Ford Foundation grant and produced by University of Nebraska Television focuses on several of these black men whose distinguished contributions to settling the Great Plains have largely been overlooked. Great Plains National has been appointed distributor of this series. It will be available only on 16mm color film.

"Few if any film accounts of the old West will approach THE BLACK FRONTIER for authenticity," says executive producer Larry Long. Every event depicted and all dialogue has been recreated as exactly as humanly possible, Long said. Researchers for the series, headed by Arthur C. Cromwell Jr., examined records, diaries, old newspapers and other resources at libraries, museums and historical societies in midwestern and western states.

All information was authenticated by three prominent black historians—Dr. W. Sherman Savage, professor emeritus at Lincoln University in Jefferson City, Mo.; Dr. Lorenzo J. Green, professor of history at Lincoln University; and Dr. George R. Woolfolk, professor and chairman of the department of history at Prairie View (Tex.) A. & M. College.

To insure this authenticity, THE BLACK FRONTIER was filmed almost completely at locations significant in the history of blacks in the west—Fort Davis, Texas; Nicodemus, Kansas; Grand Teton National Park in Wyoming; and in western Nebraska.

Host-Narrator for the series is William Marshall, a veteran actor with numerous stage, film and television credits. He has gained an international reputation for his performance of "Othello" at several Shakespearean festivals, and starred in "Fare Thee Well, Reverend Taylor," a drama from the "On Being Black" public television series.

Former Olympic Decathlon-winner Rafer Johnson is featured in the "Cowherders" program of THE BLACK FRONTIER. He portrays the ex-slave/cattleman Ned Huddleston who was forced to change his name to Isom Dart after becoming a cattle rustler. Johnson has appeared in more than a dozen movies and is seen frequently on television.

Robert Gist appears in "Cowherders" as Major Conklin, a devious Kansas cattle buyer. A talented and versatile actor, Gist has lately been spending most of his time "on the other side of the camera," directing such TV shows as "The Virginian" and "Hawaii Five-O."

In the "Buffalo Soldiers," Virgil Fry brilliantly portrays Col. Benjamin Grierson, organizer of the Tenth U.S. Cavalry. The role of soldier is a familiar one for Fry. He appears as a staff officer in the 20th Century-Fox production, "Patton". Fry was also associated with his longtime friend, Dennis Hopper, in the production of "Easy Rider". Other prominent black actors appearing in THE BLACK FRONTIER are Lincoln Kilpatrick and Ford Clay.

The Tenth Cavalry "Buffalo Soldiers" Inc., a 30-man association of black actors and stuntmen, also appear in THE BLACK FRONTIER. The group received the National Cowboy Hall of Fame Western Heritage Award in 1968 for their performance in a TV episode of "High Chaparral".

The 12 singer-actors of Voices, Inc., help turn back the pages of history to recreate the long journey of the "Exodusters". The ensemble, organized in Newark, N.J., in the early 1960s as a spiritual singing combo, has gone on to present music-drama performances that have won glowing reviews in the national press.

Theme and incidental background music heard in THE BLACK FRONTIER was composed and conducted by David Baker, chairman of the jazz department at Indiana University.

THE BLACK FRONTIER Program resumes:

**1. NEW AMERICANS**—This premier program previews the entire series as it focuses on the 25-year period from the end of the Civil War to 1891. These were the major years of westward migration, but it took fur traders, adventurers and pioneers such as James Beckwourth and Ed Rose to break the trails beyond the Mississippi. A series of flashbacks trace some early explorations in which black men were participants.

**2. COWHERDERS**—This program recalls the lonely, monotonous weeks of the annual cattle drives from Texas to shipping points in the north. For approximately 20 years after the Civil War, the cattle drive was the only way to get beef to market, and in that time many of the men associated with the drives became famous . . . and a few infamous. "Cowherders" traces the lives of six of the 8,000 blacks whose lives were linked to the cattle drives—Jim Kelly, Nat Love, Ned Huddleston (alias Isom Dart), Ben Hodges, Bob Lemmons and Bill Pickett.

**3. BUFFALO SOLDIERS**—This program tells the story of the organization and development of the 9th and 10th U.S. Cavalry Regiments and the contributions these units made to settlement of the West. Subduing hostile Indians was just one of their missions; they also helped keep the peace among settlers and were instrumental as builders. They established Fort Sill, Oklahoma, and served at Fort Bliss in Texas; Fort Riley, Kansas; and Fort Robinson, Nebr., during the early days of those installations. These regiments, which enlisted only black personnel, were noted for their horsemanship and marksmanship and were among the most respected and feared military units on the frontier.

**4. EXODUSTERS**—When the Civil War was over, many black men realized their bondage had not really been lifted. Thus a westward movement began in the 1870s largely through the influence of Benjamin (Pap) Singleton. He organized thousands of former slaves and began a migration which earned them the epithet "Exodusters". The destination in their search for a new land and a new life was Kansas and one of the many towns ultimately founded was Nicodemus, Kansas. Descendents of families who participated in the Singleton migration still live there and are featured on this program.

**FILM PRICING SCHEDULE for THE BLACK FRONTIER**

**PURCHASE—**

**Per program (including ETV rights).....$ 480.00**

**Special price for entire set of four (including ETV rights)..... 1,750.00**

**RENTAL—**

**Per program (including ETV rights)..... 84.00**
**($30 of this fee applicable to purchase if such is accomplished within 90 days)**

**Per program (without ETV rights)..... 30.00**
**(entire fee applicable to purchase if such is accomplished within 90 days)**

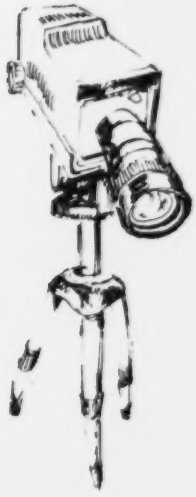
**Produced by University of Nebraska Television at KUON-TV, Lincoln**

# THE FOURTH NETWORK

COLOR F VC

## Color 16mm Film (20 minutes)

## General

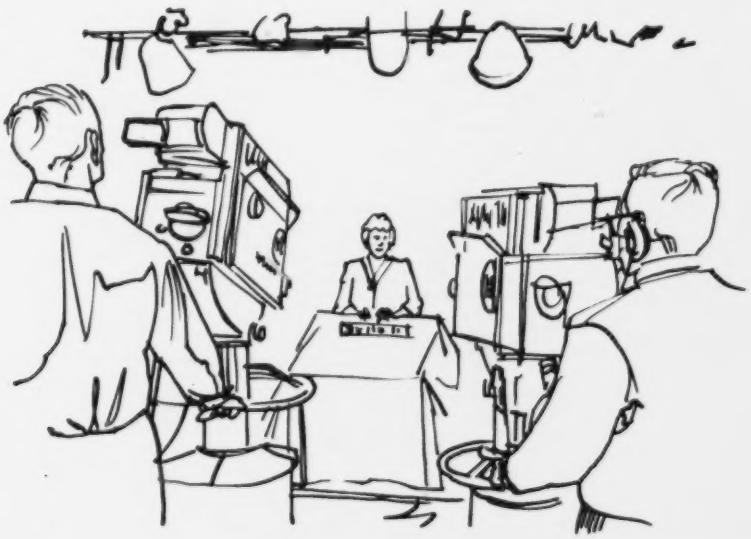


Educational television is developing into a highly usable medium for educators and laymen alike. THE FOURTH NETWORK explores both current practices in ETV and its potential for the future.

This outstanding film shows the entire production sequence of a television lesson, from the development of a study guide through the final taping. The television lesson is used in partnership with the teacher in the classroom.

Many of the advantages of television are also presented. Educational television can be used not only for elementary classrooms, but also at the secondary and college levels. Professional schools such as medicine and dentistry can be aided in the classroom by the use of television.

Educational television can be used during after-school hours in an in-service capacity . . . and by business and industry. Finally, THE FOURTH NETWORK shows ways ETV can be used as a cultural enrichment service to the community at large.



**FILM PRICING SCHEDULE**

**PURCHASE (includes unlimited television rights) ..... $160**

**RENTAL (one-week period, without TV rights) ..... $ 15**

**PLEASE NOTE: There are no free previewing privileges for this film; however, the rental fee can be applied to purchase of the film if accomplished within 90 days from rental date.**

**Produced by the Film Production Service of the Virginia State Department of Education in Richmond**



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# YEARENDERS

## History on 16mm Film
## For General Interest Viewing

Here's pictorial history at its best—newsfilm from the recent past, edited into year-by-year presentations by one of the top news-gathering organizations in the world—United Press International.

Several of these YEARENDERS newsfilm compilations—some in black and white 16mm film, some in color—are now available through Great Plains National. More will be added at a later date. The films range in length from 22 to 25 minutes.

The history recalled in the YEARENDERS:

### 1962

James Meredith registers at the University of Mississippi . . . Algeria begins a new history under the premiership of Ahmed Ben Bella . . . Pope John calls an ecumenical council to modernize church doctrine . . . Marilyn Monroe and Eleanor Roosevelt die . . . the Thalidomide tragedy . . . one and a half million dollars stolen from a U.S. mail truck . . . John Glenn makes the first American orbital flight followed by Scott Carpenter and two Russian cosmonauts, Andrian Nikolayev and Pavel Popovich . . . Indian troops halt Chinese Communist invasion . . . death at the Berlin Wall . . . Cuban missile crisis. (B&W—24½ MINUTES)

### 1963

Vietnam revolt and the fall of the Diem regime . . . East and West ban the testing of nuclear weapons in the atmosphere . . . Gordon Cooper travels 600,000 miles in space orbit . . . Russians sent Valentina Tereshkova, the first woman, into space . . . Konrad Adenauer and Harold Macmillan resign as heads of state . . . Lester Pearson becomes Canada's Prime Minister . . . two sets of quintuplets are born . . . the Profumo-Keller scandal . . . American Negroes demand freedom during the 100th anniversary of the emancipation proclamation . . . Pope John dies . . . coups in Latin America . . . the tragedy of the nuclear submarine Thresher . . . one story overshadows all the rest—the assassination of the 35th President of the United States, John Fitzgerald Kennedy, on November 22 in Dallas, Texas. (B&W—24½ MINUTES)

### 1964

Senator Barry Goldwater wins the Republican nomination for President . . . President Lyndon Johnson wins a landslide election . . . Harold Wilson is elected Prime Minister of England . . . the Beatles visit the United States . . . Civil Rights Act . . . South American unrest.....funerals for General of the Armies Douglas MacArther, former president, Herbert Hoover and Prime Minister Nehru.....the Warren Report.....Khruschev is thrown out of office and Leonid Brezhnev and Aleksei Kosygin replace him.....internal unrest in South Vietnam.....civil war in Cyprus .....Moise Tshombe returns from exile to head Congo government.....Soviets launch a three-man space bus.....Ranger 7 relays pictures of the lunar surface. (B&W—24½ MINUTES )

### 1966

Increased military action in Vietnam after a New Year truce of 36 days . . . peace marches begin in the U.S. . . . Premier Ky retains power in South Vietnam . . . President Sukarno yields his power in Indonesia . . . successful test of nuclear missile in China . . . Madam Indira Gandhi chosen Prime Minister of India . . . Gemini—the docking of two orbiting space craft . . . the wedding of Luci Baines Johnson and Patrick Nugent . . . a deranged student, Charles Whitman, kills fourteen people from a University of Texas tower . . . civil rights rallies crumble into riots . . . Lurleen Wallace succeeds her husband as governor of Alabama . . . Edward Brooke becomes the first Negro elected to the Senate since Reconstruction . . . Ronald Reagan is governor of California. (B&W—24½ MINUTES)

### 1967

Opposition rises in the United States against the Vietnam war . . . the six-day Arab-Israeli war . . . violence in Newark and Detroit . . . labor strikes lead to gains for police and teachers . . . three U.S. astronauts killed in the line of duty . . . Lynda Bird Johnson marries Marine Capt. Charles S. Robb . . . Svetlana comes to the United States and publishes her autobiographical book . . . Tshombe kidnapped in Algeria . . . Expo '67 is a success in Canada . . . Che Guevara killed . . . Suharto assumes presidency in Indonesia . . . hurricane Beulah smites Texas. (B&W—24½ MINUTES)

### 1968

Eugene McCarthy surprises experts and wins New Hampshire primary . . . George Wallace announces his Third Party candidacy . . . Rev. Martin Luther King is felled by an assassin's bullet on April 4 . . . Robert F. Kennedy wins California primary and is slain as he leaves his victory celebration . . . the Tet offensive . . . peace talks begin in Paris . . . Nixon-Agnew alliance sealed in Miami . . . Democratic convention rocked by riots in Chicago before Humphrey wins his party's nomination . . . Nixon is elected president by a narrow margin . . . Russians invade Czechoslovakia . . . student revolution throughout the world . . . civil war in Nigeria . . . Aristotle Onassis weds Jackie Kennedy . . . Apollo 7 orbits the earth for 11 days. (B&W—22½ MINUTES)

### 1969

Inauguration of Richard M. Nixon . . . Vietnamization of the war . . . the first moratorium against the war . . . My Lai massacre Black Panthers killed in Chicago . . . violence in Northern Ireland . . . children continue to die in secessionist Biafra . . . Arab-Israeli conflict persists . . . Charles de Gaulle resigns the French presidency and is succeeded by George Pompidou . . . Willy Brandt replaces Kurt Kiesinger in West Germany . . . Dwight David Eisenhower dies . . . Ho Chi Minh dies in Hanoi . . . the death of Mary Jo Kopechne . . . Spiro Agnew becomes a household word as he lambasts opponents of the Nixon administration . . . Supreme Court orders integration in some Mississippi school districts . . . introduction of the Boeing 747 . . . Woodstock . . . Neil Armstrong takes one small step for man and one giant leap for mankind . . . Apollo 12 repeats the feat. (COLOR—22½ MINUTES)

### 1970

Biafra signs a formal surrender . . . West Germans and Russians sign a nonagression pact . . . Paris talks and SALT talks continue . . . 90-day truce halts fighting at Suez but Egypt deplays Soviet missiles along the Canal and Israel boycotts peace talks . . . guerrillas hijack planes . . . Gamal Abdel Nasser dies of a heart attack . . . fighting slows in Vietnam . . . Kent State . . . troops withdraw from Cambodia . . . prayers of the world turn to three astronauts in Apollo 13 . . . economic problems plague the U.S. . . . Chicago Seven trial . . . Angela Davis is charged in connection with the slaying of a judge . . . mid-term election campaign . . . Edward Heath elected Prime Minister of England . . . kidnappings by Quebec separatists . . . Charles de Gaulle is dead . . . Peruvian earthquake . . . East Pakistan tidal wave . . . Earth Day . . . Women's Liberation. (COLOR—24½ MINUTES)

**Great Plains National holds distribution rights for the YEARENDERS in the United States and Canada. The use through lease or purchase of these films is restricted to non-theatrical exhibition and/or non-commercial or educational telecast (in cases where such television rights have been secured) in the United States and Canada.**

**PER PROGRAM PRICING FOR THE 'YEARENDERS'**

| | |
|---|---|
| Black and White (purchase, no TV rights) | $110 |
| Black and White (rental, no TV rights) | $ 15 |
| Color (purchase, no TV rights) | $175 |
| Color (rental, no TV rights) | $ 15 |

**Note: Color and black and white preview films are available. Please contact Great Plains National for information on television rights.**



**Produced by UPITN Productions . . . a subsidiary of United Press International and Independent Television News Ltd.**

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# THE AMERICAN SYSTEM

VT VC

**20- to 25-minute programs**
**Secondary**

THE AMERICAN SYSTEM series was developed to provide further understanding of constitutionalism, the federal system and the organization and operation of government on the national level. Emphasis is not placed on the operation of many agencies and bureaus of the government except as they relate to each other in a given issue, such as the departmental involvement in the environmental problem of pollution.

Imperialism and world power are familiar and perhaps essential aspects of modern nationalism. Some nations may be said to be born to power; others achieve power, or try to. Of the United States alone can it truly be said that power has been thrust upon her and, in the case of the United States alone among major nations, the problem of power has been not to circumscribe it, but to enlarge it, to implement it and to make it responsible to the people whose power it is.

Since much is required of both student and teacher in a limited time, THE AMERICAN SYSTEM is designed to encourage the development of more understanding of the ideas and the processes of our system of government. Certain basic ideas are developed by this study:

1. **To provide maximum safeguards for individual rights, a system of government was established which incorporated the ideas of the division of political power among levels of government and the separation of power within the levels of government.**
2. **Popular sovereignty is a basic principle of the American system and political parties have developed to provide the basis for translating the wishes of the electorate into government policy.**
3. **The function of the Congress is to enact legislation on the basis of powers specifically granted to it by the Constitution. The interpretation of these powers has produced much legislation and there is a difference of opinion as to whether or not some of it represents a proper extension of federal power.**
4. **The President, as leader of his party, leader of the nation and executive officer of the United States government, exercises broad powers and responsibilities in foreign and domestic affairs.**
5. **A major function of the federal courts is to provide guaranteed procedural protection in civil and criminal cases which arise under federal law.**
6. **The doctrine of judicial review has enabled the Supreme Court to interpret the Constitution of the United States and to decide whether or not federal laws, state constitutions and state laws are in keeping with the United States Constitution.**

Finally, the knowledge of government is a matter of great importance. For, as important as it is to understand the nature and causes of the American Revolution, it is even more important to learn what has become of the nation since its birth . . . and what it has achieved. THE AMERICAN SYSTEM explores these concepts with the student and the classroom teacher.

**Program titles and synopses:**

1. **THE CONSTITUTION**—begins with the study of the federal level of government through the establishment of the federal constitution. Rather than reviewing the document article by article, this program gives an insight into the structure and purpose of the Constitution through a dramatization of the writings of Washington and Jefferson as they relate to the establishment and maintenance of the Constitution. (21:44)
2. **THE U.S. SENATOR**—discusses, through a series of interviews, what a senator is, what he does, and the challenges he faces as he represents the people of the nation at large and the people of his state in particular. (20:00)
3. **THE EXECUTIVE BRANCH OF GOVERNMENT**—deals with the President, his staff and White House duties. National and international issues as they face the nation's chief executive are presented along with the decisions the President has made. (20:59)
4. **THE AMBASSADOR**—deals with both the American ambassador and the foreign ambassador. The method of appointing an ambassador is reviewed. (24:48)
5. **THE FEDERAL COURTS**—outlines the functions of a Federal Court. The program charts the court systems of this nation and their relationship with the Federal Court. To illustrate the legal system and structure of the Federal Court, an outline of a federal case is presented. (24:46)
6. **THE SUPREME COURT**—views the Supreme Court from its beginning to today. The program highlights many of the major decisions rendered by the Court that have had an effect on this nation's development. (20:14)
7. **A POLICEMAN IS MANY THINGS**—presents the working structure of a police bureau, showing how the various departments interrelate. It traces the routine of an average police officer on his patrol, discusses him as a person and as a citizen of the community and shows the good and bad points of his job. (24:30)
8. **COMMUNISM VERSUS DEMOCRACY**—looks at the divided world of communism and democracy. Through a narrative playlet, the program presents a vivid comparison of the two systems of government and a documented presentation of democracy in action. (20:37)
9. **STATE OF THE NATION**—looks at the state of the nation today and projects what might lie ahead. State and federal leaders air their views on the conditions in the nation today. (20:11)

Television teacher Bruce Miller brings to this series his experiences as a news reporter. A journalist for over 14 years and former news director for a commercial television station, Mr. Miller is able to present the series with full authority, for he knows many of today's public officials on a personal and professional basis. Mr. Miller is well-versed in national affairs.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Central Virginia ETV Corp., Richmond Va., at WCVE-TV**

# CAREER GUIDANCE

**Nine, 20-minute programs**

**Secondary Guidance and Counseling**

COLOR F VC

A sound vocational guidance program which helps all students see the relevance of their educational program and themselves to the world of work is a clear responsibility shared jointly by the school system and the business/industry community.

For this reason, the Denver Public Schools, in seeking ways to strengthen its career counseling and guidance resources, produced the CAREER GUIDANCE films—a series designed to bring out the dignity and worth of all kinds of occupations . . . and to stimulate youth to think about a career.

Teacher-host for this color film series is John Rugg. The films assist students by providing four essential components for a sound career development counseling program:

—showing insights into all aspects of the world of work;

—helping the student to develop a clear understanding of his personal potential;

—assessing the potential of the world of work and relating this to the student's personal potential;

—helping each viewer to develop plans for his future which are grounded in the dual realities of self and work potentials.

Because it is impossible for young persons to visit a large number of businesses and industries during the time they are in school and formulating their plans for careers, CAREER GUIDANCE provides a necessary supplemental resource for vocation guidance activities. It follows that if students are well-informed about the world of work, they are likely to make career plans which are satisfying to both themselves and society.

These well-planned films can provide a realistic and meaningful overview of many job fields. One of the primary benefits forthcoming from viewing this series will be to assist students in solving one of their most pressing problems: entering into meaningful and satisfying employment.

CAREER GUIDANCE can also assist employers in helping to recruit young persons into areas where there are acute shortages of qualified employees.

Film previews of this series are available from Great Plains National on a "no cost, no obligation" basis.

**These programs (on film) of CAREER GUIDANCE may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:**

**PURCHASE (without television rights) .....$160**

**RENTAL (one-week period, without TV rights) .....$ 15**

**Please contact Great Plains National for quotations on television use of the programs. NOTE: Any or all of the CAREER GUIDANCE programs may be previewed without cost or obligation.**



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The CAREER GUIDANCE program summaries:

**M359—CHALLENGE IN BANKING**—A training officer in a large bank plays host in this film which shows many of the career opportunities available in the world of banking. The viewer actually becomes part of the orientation activities for a number of new employees. Cash processing, the training of tellers and vault personnel, transactions involved with handling and trading securities, the computer room with its sorters, tape drives and discs, the heart of the bank . . . check processing, the supply room, installment loans . . . all are shown in action. Emphasis is upon career entrance opportunities not requiring college work. A majority of the 250 different job classifications within the bank begins with training right on the job.

**M-360—C.O.E.**—This film is designed to acquaint secondary school students with the full meaning of C.O.E.—Cooperative Occupational Education. C.O.E. offers juniors and seniors a chance to work part-time in some area of the business world while completing graduation requirements. Learning and working in the six major divisions of C.O.E.—Office Education . . . Distributive Education . . . Home Economics Occupations . . . Industrial Cooperative Education . . . Health Occupations . . . Agricultural Education—Students investigate first-hand the skills, knowledge and attitudes necessary to work situations. C.O.E. club activity at both the local and state levels is also shown.

**M-361—DIALING OPPORTUNITY**—Behind every dialed call are hundreds of jobs that have become satisfying careers for thousands of men and women in a telephone system. Many of these jobs require only a high school education. From the central operator to the installer-repairman . . . from key punch machines to electronic switching equipment, the viewer will see a variety of opportunity for interesting work in this important area of communications. The film also traces what actually happens when a new telephone is ordered . . . bringing into action a multitude of telephone personnel.

**M-362—HOSPITAL PARTNERSHIPS**—Teacher/host John Rugg accompanies the viewer on a tour of a large city hospital to inspect 146 different kinds of jobs available in this particular medical center. Emphasizing the type of work not requiring a college degree, young people visualize opportunities as practical nurses, laboratory assistants, inhalation therapists, EKG technicians. They will hear of requirements necessary to enter areas such as radiology, central supply, accounting, engineering and food services. By the end of the program, it is hoped the viewer will come to realize the importance of hospital partnerships . . . of young men and women working together to serve the needs of others in need.

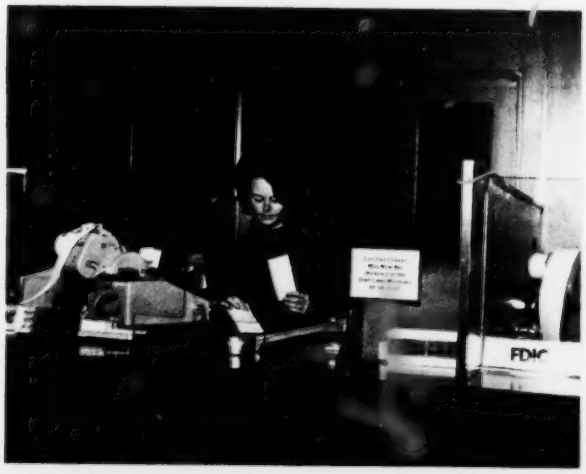
**M-363—THE MANUFACTURING TEAM**—Industry requires a multitude of men and women working together to produce the hundreds of thousands of products that consumers use everyday. This teamwork is viewed in action at a large rubber company where tires, belts and hose are seen manufactured by workers in a variety of job classifications. Banbury operators, tire and belt builders, skivers, warehouse ordermen, vulcanizers . . . are just a few of the many production-line jobs visualized. Important areas of laboratory testing, research and development, storage and distribution are all included in this film. For the young person not familiar with an industrial complex, he will be surprised at the network of opportunity available to him with only a high school education.

**M-364—MODERN INNKEEPERS**—Innkeeping today is big business. Its work world is filled with a kind of glamour and excitement not found in most other industries. Through illustrative filming, viewers are introduced to the many interesting facets of hotel-motel employment. Starting at the "front of the house," job opportunities at the front desk, in sales, catering, accounting and management are visualized and described. In the "back of the house," such areas as food preparation, housekeeping, engineering, and laundry are presented as additional possibilities for interesting and satisfying work. Even openings in the expanding field of resort hotels are included to satisfy the many young people wanting to work in an atmosphere of summer and winter fun.

**M-365—PATHWAY TO CRAFTSMANSHIP**—Apprenticeship training within the building trades is the subject of this informative program. Filmed entirely "on-location," the film takes the viewer to many construction sites to see journeymen and apprentices at work. Carpentry, brick-laying, cement finishing, roofing, tile setting, electrical wiring, pipefitting and plumbing are examples of work shown and described. Operating engineers are seen handling such heavy equipment as scrapers, dozers, backhoes and cranes. Apprentices in sheet metal shops demonstrate the use of a variety of machines in cutting, shaping and fabricating duct work. Basic qualifications to enter the apprenticeship program are reviewed carefully, along with the advantages and opportunities within the building trades themselves.

**M-366—PROFESSIONAL SELLING**—The aim of this program is to help stimulate the thinking of high school students toward possible careers in sales and marketing. Surveying to some extent a variety of actual selling situations, this film acquaints young people with what men and women in professional selling believe about their jobs and the kind of opportunity available for youth. Representative career areas include real estate, insurance and automotive sales. Emphasis is also placed on opportunities for women in such areas as convention sales for hotels, the airlines, and direct sales to the home. Who makes a good salesman? What are the requirements to enter selling? How do you get started? These and other important questions are answered in this program.

**M-367—THINK FOOD**—The distribution of food is the largest retail industry in our nation, employing over two-million men and women. And the demand for personnel keeps growing. The cameras help the viewer to "go after" a multitude of job categories that help serve the public in supermarkets everywhere—young men trained as meatcutters . . . the responsibilities of grocery clerks in "keeping up aisles" and ordering by computer . . . women in bakeries, at checkstands and in accounting functions . . . the flow of goods from buyer and wholesaler to the warehouse and store . . . training programs and the responsibility of management. With the chance to be hired right out of high school and to be trained on the job, the food industry represents one of the best opportunities anywhere for young people to work into satisfying, well-paying careers.



# WORK IS FOR REAL

VC VT

## Thirty, 15-minute lessons

## Junior High and Senior High

WORK IS FOR REAL has a two-fold task—that of *informing* students of the many different types of jobs available in today's changing and developing work world . . . and of *interesting* them in obtaining details about some particular career that seems to fit their interests and aptitudes.

The series is practical in nature, promotes honest self-appraisals and gives special attention to those students who won't be going on to a four-year college degree. WORK IS FOR REAL puts a continuing emphasis on encouraging self-direction among students as they look toward and prepare for their work life.

The series is intended to be an aid to the regular school counseling systems in that it will hopefully encourage more students to seek career guidance assistance.

Pre-selected lessons from WORK IS FOR REAL are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm film or U-Matic videocassette. The previewing package also includes a returnable copy of a teacher's guide.

**The lessons and topics of WORK IS FOR REAL:**

**1. WHAT IS YOUR REACH? — the importance of rightly selecting a career . . . guidelines to use . . . sources of information.**

**2. THERE IS NO 'NOTHING' JOB — the proper attitude toward work, no matter what type of a job is involved . . . the dignity of work.**

**3. WHO NEEDS MATH? — the ability to handle fundamental math is a real help in any job . . . jobs that require varying degrees of math proficiency.**

**4. MATH FOR US MODERNS — jobs that apply mathematics and technology to industrial problems . . . and jobs that use math and science to explore unknown regions of pure research.**

**5. SCIENCE UNLIMITED — the role of science-based industry in our economy . . . non-professional but vital jobs in this category — process workers, equipment operators, material handlers and truck drivers.**

**6. SCIENCE TECHNICIANS — semi-professional jobs, such as: dental technicians, fish culturist, salesman of scientific equipment, nurseryman, optometrist.**

**7. PROFESSIONAL SCIENTISTS — illustrations of some of the specialty-area collegiate studies available for those aspiring to be professional scientists.**

**8. THE INFORMATION INTERPRETERS — journalism, public relations, technical writing, and editing careers are explored.**

**9. THE STORYTELLERS — about people whose careers involve translating dreams, events, attitudes, ambitions — all the materials of human joy and human sorrow — into experiences that others can share . . . through poetry, novels, drama, satire, short stories, etc.**

**10. LOVERS OF LANGUAGE — command of a second language can be a very valuable asset in the international world of work.**

**11. ART FOR THE ARTIST'S SAKE — careers in art include: ceramics, crafts, photography, advertising design, graphic arts and fashion design.**

**12. MUSIC MAKERS AND MISCELLANEOUS — emphasizes music teaching careers and notes the keen sense of dedication one must have to become an actual professional performing artist in the field of music.**

**13. BRUSH, CHISEL AND CURTAIN — occupations in the fields of art (painting and sculpting) and drama (the educational, professional and community theatre).**

**14. SERVE YOUR NATION — because of opportunities in education, training, travel and advancement, many young men and women are turning to the military for a permanent career.**

**15. PUBLIC SERVICE: STATE AND LOCAL — state and local governments have openings in the field of public service for almost any kind of talent and training.**

**16. PUBLIC SERVICE: FEDERAL — becoming an employe of the Federal government is dependent upon one's initiative and ability to meet the qualifications necessary for a particular job.**

**17. FOR THE 'PEOPLE-MINDED' — basic fields in social science include: anthropology, economics, geography, political science and sociology.**

**18. SOCIETY-SERVING SKILLS — the three major groups of service workers are private household workers, protective service workers (policemen, detectives, firemen, sheriffs, etc.), and other service workers (waiters, custodians, ushers, elevator operators, etc.).**

**19. MAN, THE MANAGER — one of the fastest growing occupational fields in the country is business management.**

**20. THE BACKUP GROUP — as American business organizations grow in size and complexity, more and more opportunities will open for young people interested in a business career . . . typical positions: clerk-typist, stenographer, insurance salesman, bank teller.**

**21. AGRICULTURALLY SPEAKING — career opportunities in production agriculture and related fields (sales and service, horticulture and nursery, machinery and ag products) are almost unlimited.**

**22. A DOUBLE FUTURE FOR YOU — with home economics training, one is prepared to manage home and family . . . and plunge into a part- or full-time career in a related field — textiles and clothing, food and nutrition, family relations and child development, for example.**

**23. NO UNSKILLED 'I' IN INDUSTRY — as production increases in our growing economy, the need for skilled workers will also increase — mechanics, vocational instructors, electricians, machinists.**

**24. D. E. DEVELOPS 'KNOW-HOW — Distributive Education (D. E.) vocational programs prepare young men and women for careers in the retailing, wholesaling and service-selling occupations.**

**25. AND LOOT TO BOOT — demonstrates that there are many satisfactions to be found in different type jobs, other than how much the job pays per month.**

**26. DO YOU DIG YOU? — points discussed and demonstrated: objective and impersonal self-evaluation . . . motives or goals that often influence job choices . . . the developmental process in choosing a career.**

**27. 28. and 29. MEDICAL MYSTERY TOURS — careers in health and physical education — nursing, medical stenography, the role of the orderlies, physical therapy, for example.**

**30. COMPUTING THE FUTURE — suggestions for looking into the work world of tomorrow.**



**Produced by Southwest Texas ETV Council at KLRN-TV in Austin**

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# YOUR FUTURE IS NOW

VT VC F COLOR

**Sixty, 30-minute lessons**
**Adult (GED Test Prep)**

YOUR FUTURE IS NOW is designed for individuals with job-related, personal or educational objectives who desire an adult review of basic high school subjects and skills. The series covers major subject matter areas and skills of a high school education.

YOUR FUTURE IS NOW is intended for a national audience with a wide variety of goals — including those persons who are specifically working for a high school equivalency diploma through successful completion of the General Educational Development (GED) examination. This series, used with the supplemental texts, constitutes a complete high school equivalency course.

YOUR FUTURE IS NOW may also serve to reinforce forgotten skills. The recent high school graduate can use the series to complement and strengthen his secondary school preparation before entering college. Or present high school students can view the lessons on their own as an interesting and important supplement to their regular classroom work. Even adults who do not plan to take the GED test may be motivated by the series to become involved in other adult education programs.

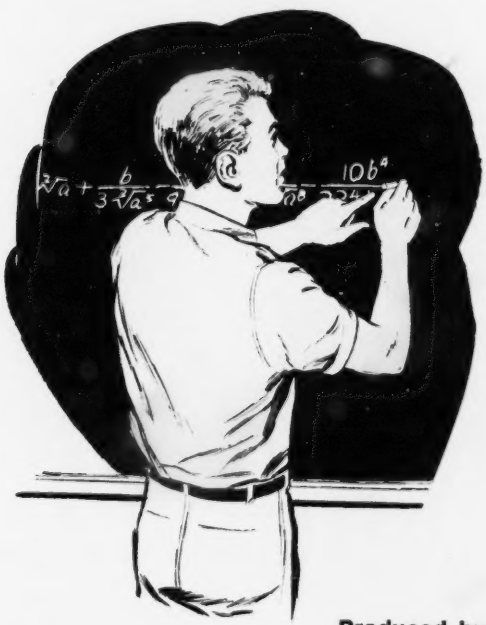
YOUR FUTURE IS NOW is divided into three general sections of study:

—A block of 26 lessons is concerned with the development of basic comprehension and interpretation skills in the reading of materials in the subject matter areas of social studies, natural science and literature.

—Seventeen lessons in developing skills in English grammar, usage, spelling, punctuation, dictionary skills and vocabulary building.

—Seventeen lessons in developing skills in arithmetic, algebra and geometry . . . with emphasis on the understanding of concepts.

A Spanish language version of the series—SU FUTURO ESTA EN PRESENTA—will also be produced . . . and will be available through Great Plains Natoinal.



YOUR FUTURE IS NOW is the culmination of five years of effort toward solving the dilemma of the undereducated and underemployed adult. Its producer, the Manpower Education Institute of New York City, was organized in 1966 as a non-profit foundation to help solve urban problems caused by automation, lack of education and underemployment. Among the Institute's many activities was the development of adult educational television programs.

One of these was TV HIGH SCHOOL, a series designed to prepare participants to receive their high school equivalency diplomas. The series was distributed by Great Plains National and was shown in nearly 100 cities across the United States.

Experience gained by the producer through TV HIGH SCHOOL has gone into the production of the new series. YOUR FUTURE IS NOW benefits from recent technical advances in television production as evidenced by its more sophisticated use of the medium as an instructional tool. But more importantly, the new series encompasses broader goals and a more diverse target audience than the high school equivalency objectives of TV HIGH SCHOOL.

Special textbooks have been prepared for use with YOUR FUTURE IS NOW. They present factual material, processes, rules, suggested drill and supplementary work. Experience gained from the producer's other education programs have also gone into the development of a utilization/promotion guide for the series. This guide will be distributed to all users of YOUR FUTURE IS NOW to assist them in such activities.

Commercial and cable television operations, as well as ETV stations, can carry YOUR FUTURE IS NOW. In addition, educational organizations may use the series as may community groups, labor organizations and business enterprises. In this manner, programs can be brought into the home, school, community centers, the welfare center, the union hall and industrial plant.

Pre-selected lessons from YOUR FUTURE IS NOW are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassette. The previewing package also includes a returnable supplementary materials kit for the series.

**Produced by Manpower Education Institute of the American Foundation on Automation and Employment in New York City**

# AMERICAN HISTORY I

## Twenty-four, 30-minute lessons

This series is designed to cover American history from the time of discovery through the Civil War. The period of exploration is surveyed only . . . while the years from the Revolution to the Civil War are covered in depth.

The programs of AMERICAN HISTORY I interrelate social, political and economic history and include some of the latest historical research on the role of minorities in the United States. The series is enhanced by the use of some six to seven hundred visuals, many taken from original sources and from museums and historical societies throughout the United States.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

COLOR VC VT

TV TEACHER JAMES FLEET

1. **AGE OF DISCOVERY**—This lesson covers the arrival of Columbus in the New World and then takes a look at the Indian cultures and their accomplishments prior to 1492.
2. **SPANISH COLONIES**—The society of Europe immediately prior to the Age of Discovery is examined and compared with the great changes which took place around 1500. The Spanish in the New World are viewed from the stand point of their contributions to western civilization.
3. **ENGLISH COLONIES**—Beginning with a review of the Spanish explorers and contributions the lesson moves on to cover the reasons for settlement of the English colonies. The idea is stressed that while colonists came for diverse reasons there were certain unifying factors.
4. **LIFE IN THE ENGLISH COLONIES**—Putting the emphasis on social history the New England, Middle and Southern colonies are compared on such facets as way of life, education, and religion.
5. **FRENCH AND INDIAN WARS**—A brief analysis is given of the opinions of historians concerning the Puritans. This is followed by a look at the conflict between the English and the French in America.
6. **PRELUDE TO REVOLUTION**—This lesson combines a discussion of the historical theories concerning the causes of the American Revolution with some of the specific factors which led to rebellion. Pontiac's rebellion and the Stamp Act are covered.
7. **BEGINNING OF THE REVOLUTION**—While the revolution started at Lexington it was caused by a series of events discussed in this lesson. The drift toward war is shown by covering the Boston Massacre, the Boston Tea Party, and the reaction over retaliatory British measures.
8. **THE REVOLUTION**—An attempt is made to leave the student with a general feeling for the Revolutionary War. The meaning of the Declaration of Independence, the suffering at Valley Forge, and George Washington as a war leader are the main points.
9. **ARTICLES OF CONFEDERATION**—Winning a war is only one phase of a revolution. Covered here are the problems of a peace treaty and the establishment of a new government. Included is a look at the most notable successes and failures of the Confederation government.
10. **THE CONSTITUTION**—Keeping in mind specific failures of the Articles of Confederation the Constitution is viewed as essentially solving these problems. The division among the states is shown by the various compromises and the fear of a strong government by the principles of "separation of powers" and "checks and balances."
11. **THE NEW GOVERNMENT**—In a Mount Vernon setting, Washington's administrations are covered. Major topics are Hamilton's financial plans, the western Indian problem, and America's neutrality during the French Revolution.
12. **JOHN ADAMS AND FOREIGN PROBLEMS**—The program deals with cold but capable John Adams and focuses on his role in the undeclared war with France. The basic differences between the Federalist and Republican parties are illustrated.
13. **AMERICA IN 1800**—Presented here is a social picture of the United States in 1800. This covers population, major cities, education, medicine and religion. The last part of the program looks at the diverse interests of Thomas Jefferson.
14. **JEFFERSON AND THE LOUISIANA PURCHASE**—The compromise which often must be made when an idealist confronts reality is illustrated by looking at Jefferson's purchase of Louisiana. One segment includes quotes from Lewis' and Clark's journals illustrated by pictures of their route.
15. **WAR OF 1812**—The rights of a neutral nation, impressment, and the failure of economic pressures to avoid the war are weighed against the activities of the Western Hawks who desired to expand. The war, itself, is covered only briefly. A reproduction of a ship's cabin provides a setting.
16. **ANDREW JACKSON**—This program, set at the Hermitage, examines the sectional feelings in the United States at the time of the election of 1824. It then goes on to review the career of Jackson and to show him as a man of many contrasts. His willingness to be a strong executive is shown by his actions over the nullification crisis.
17. **INDUSTRIALIZATION IS THE NORTH**—Starting with a review of the Age of Jackson, the program moves on to cover the commercial revival in the early 1800's with the development of clipper ships and new markets. The last half of the lesson deals with the beginnings of the industrial revolution.
18. **DEVELOPMENT OF TRANSPORTATION**—The changes in transportation by road, steamboat, canal, and railroad are surveyed. The program includes music, film and unusual slides illustrating these changes.
19. **THE SOUTH**—After opening with music and slides to depict the "stereotype" version of the ante-bellum South, a contrast is drawn with the institution of slavery. The problem of finding reliable information on slavery and the effect of this problem on historiography of the period is discussed.
20. **REFORM MOVEMENTS**—The desire for reform is viewed as being a continuing thread in American history from the Puritans to the present. Specific reforms in the area of education, care for the insane, women's rights and abolition are discussed. The program covers the work of Frederick Douglass and Harriet Tubman.
21. **MANIFEST DESTINY**—The first of two programs dealing with the early West, the lesson starts with a discussion of the Turner frontier theory. Events covered include the War between Texas and Mexico and the Mexican War.
22. **GOLD RUSH**—The Mexican Cession and the present day conflicts over land claims introduce this lesson. After mentioning the Mormons, the program covers the California gold rush and the questions raised as to the expansion of slavery into the new territory.
23. **PRELUDE TO CONFLICT**—Looking at the 10 years prior to the outbreak of the Civil War a series of events are viewed as collectively leading to an "irrepressible conflict." The events are Uncle Tom's Cabin, Kansas-Nebraska Act, Creation of the Republican Party, Dred Scott Case, the election of Lincoln.
24. **CIVIL WAR**—No attempt is made to "fight" the Civil War. Rather the life of Lincoln is reviewed and he is discussed as a war time leader. The last part of the program consists of readings from Civil War letters, illustrated by authentic pictures of the events.



**Produced by the Denver Public Schools at KRMA-TV**

# AMERICAN HISTORY II

**Twenty-four, 30-minute lessons**

**Secondary Level**

VT VC COLOR

AMERICAN HISTORY II is concerned with the events and personages of the American scene from the Civil War to the present.

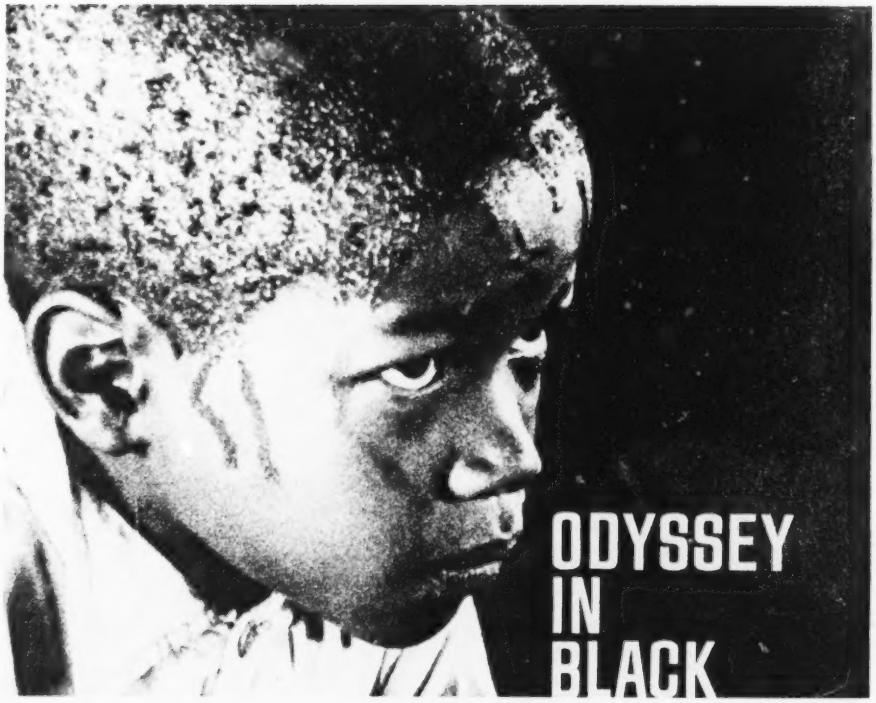
The lessons emphasize social as well as political history and are visually supplemented by nearly 1,000 pictures—many taken from the original editions of "Harper's Weekly," "Judge," and "Puck". In addition, many events occurring in the 20th century are illustrated with newsreel film footage.

Television teacher James Fleet was formerly chairman of the history department at Denver's John F. Kennedy High School. He taught American history on the secondary level in the Denver Public Schools for 13 years. He also served on a committee for curriculum revision and was a member of the North Central Accreditation Social Studies Evaluation Team. He took his M.A. in American history (with special emphasis on social history) from the Universty of Denver.

Mr. Fleet has the rare ability to bring dimension and life to historical figures and events, giving them a relativity to the present that makes history not only palatable but enjoyable. This ability, combined with a folksy humor and studio sets relating to the era under study, gives the programs a fresh approach that appeals to students.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

1. **RECONSTRUCTION - PART I** — This lesson looks briefly at the Civil War as a turning point in our history and then covers the political side of Reconstruction.
2. **RECONSTRUCTION - PART II** — The main emphasis here is on social Reconstruction as it applied to the former slaves. The program includes the new analysis of the "radical republicans," the rule of the courts, and the ultimate failure of social reconstruction.
3. **THE LAST FRONTIER - THE MINERS** — The program introduces the post-war West. Specifically the "Frontier Theory" of history is covered along with the development of mining in Colorado, Nevada and South Dakota.
4. **THE LAST FRONTIER - INDIANS AND FARMERS** — The end of the Indians' long struggle against the western settler is the concern of the first half of this lesson. The second half deals with the problems of settling the Great Plains.
5. **INDUSTRIALIZATION - PART I** — The program begins with a survey of the factors that made industrialization possible, then moves to a series of pictures depicting inventions of the period. It concludes with the building of the transcontinental railroad.
6. **INDUSTRIALIZATION - PART II** — Taking a look at the human element of industrialization, the program surveys such men as James Fisk, Jay Gould, Jim Hill, Daniel Drew and Leland Stanford, describing how they made their money and how they spent it.
7. **INDUSTRIALIZATION - PART III** — While there were "trusts" in nearly every business, Standard Oil and Carnegie Steel are covered here as prototypes, including their rise and the attempts of the government to regulate them.
8. **LABOR** — The years between 1870 and 1890 saw the most disruptive labor disputes in our history. This lesson examines the problems labor faced both within its own ranks and from without, in its struggle to organize.
9. **THE FARMERS' CRY OF PROTEST** — No group felt more aggrieved by "Big Business" than did the farmer. The program relates his complaints against the railroad, his demand for free silver, his attempt to organize and eventually the formation of the Populist Party.
10. **POSTWAR SOCIETY** — After looking at the fate of the Populist Party and third parties in general the lesson moves on to what reformers called, "the sins of society." Covered are life in the slums, western badmen and political corruption. Included in the program is a set of Thomas Nast's cartoons on the Tweed Ring.
11. **THE GILDED AGE** — Continuing with the social history of the 1880s and 1890s, such topics as education, literature, religion and entertainment are surveyed.
12. **POLITICS IN THE GILDED AGE** — This is straight old-fashioned political history, illustrated with sixty pictures, covering the presidents from Andrew Jackson to William McKinley.
13. **THE SPANISH-AMERICAN WAR** — In spite of the title, little time is spent in "fighting" the war. The crux of the program concerns the events which caused the United States to abandon its traditional isolationism.
14. **THE PROGRESSIVES - THEODORE ROOSEVELT** — The progressive era illustrates the possibility for non-violent change in society. The progressive goals as implemented by Theodore Roosevelt are covered in this lesson.
15. **THE PROGRESSIVES - TAFT AND WILSON** — An examination is made of the progressive programs under Presidents Taft and Wilson as well as on the local level. Our growing involvement in foreign affairs concludes the program.
16. **THE PROGRESSIVES - FOREIGN POLICY** — The Open Door policy, the Russo-Japanese War, The Panama Canal and finally the outbreak of war in Europe are reviewed briefly.
17. **WORLD WAR I** — The dilemma covered here is that of a pacifist president faced with war in Europe. The lesson examines Wilson's efforts to avoid the war and his ultimate attempt to make it a moral crusade.
18. **THE ROARING TWENTIES** — Viewing the twenties as both the Age of Disillusionment and as the Age of Wonderful Nonsense, a cursory glance is given the problems, fads and foibles of the decade.
19. **THE GREAT DEPRESSION** — The program opens with a marathon dance grinding to a halt. The transition from the Roaring Twenties to total depression is made. The lesson ends with the election of Franklin D. Roosevelt.
20. **THE NEW DEAL** — After giving an analysis of the New Deal covering both its critics and its supporters, a summary of New Deal legislation is provided.
21. **WORLD WAR II - Background** — The major concern here is the situation in Europe during the 1930s — the rise of Facism in Italy and Germany and the beginning of the war in Europe. The program includes film of Hitler and the Munich Conference.
22. **WORLD WAR II - U.S. INVOLVEMENT** — After reviewing the causes of World War II the arguments over Pearl Harbor are discussed. The lesson includes a summary of our war effort and an analysis of the decision to drop the atom bomb.
23. **THE COLD WAR** — The central figure of the lesson is Harry Truman. A biographical sketch and a brief evaluation of him as a president open the program. Other topics covered are McCarthyism, the division of Germany and the election of 1948.
24. **AMERICA AT MID-CENTURY** — The key issues covered are civil rights and Viet Nam. While centering on the background of these problems and President Eisenhower, an attempt is made to look back over the previous lessons, to see that while America has not yet become a Utopia, it has nevertheless come a long way.




VC VT

**Fourteen, 30-minute lessons**

**Secondary**

**Lesson Titles and Annotations:**

1. **AFRICAN ORIGINS**—Early Africa and accomplishments of the inhabitants . . . the Nile Valley civilization and the Sudanese Kingdoms . . . causes and effects of the slave trade . . . the Black's situation in the New World and the effect on his personality.
2. **SLAVERY**—Legal and psychological methods which perpetuated the slave system . . . slaves in rural and urban areas . . . effects of slavery on the black personality of today.
3. **THE YEARS OF CRISIS**—Contributions made by Blacks in early America . . . the abolitionist movement and the Underground Railroad . . . Jim Crow legislation . . . the Black colonization movement.
4. **THE COMING OF WAR**—Slavery as a cause of the Civil War . . . the effects of Lincoln's election on the advent of the Civil War . . . the Civil War and its effect on expanding the role of the Black man.
5. **THE BLACK'S ROLE IN THE CIVIL WAR**—The subtle ways in which slaves voiced their discontent . . . the efforts of the American Colonization Society . . . the gradual progression of Northern policy toward slaves . . . the effects of the Emancipation Proclamation.
6. **THE AFTERMATH OF WAR**—Black morale at the close of the war . . . conditions preventing reconciliation between North and South . . . problems of ex-slaves as they tried to make a living.
7. **DECADES OF DISAPPOINTMENT**—Accomplishments of the Freedmen's Bureau . . . laws proposing to end discrimination and to enfranchise Black citizens . . . contributions made by Blacks to the Reconstruction governments . . . Ku Klux Klan.
8. **THE POST-RECONSTRUCTION ERA**—Barriers confronting the Black in his growing fight for equal rights and justice . . . the development of segregation . . . public education . . . the lives of Booker T. Washington and W. E. B. DuBois.
9. **WORLD WAR I**—the influence of the Wilson administration on the Black situation . . . the role of Blacks in the war . . . causes and effects of military discrimination . . . the service record of Blacks in France . . . postwar conditions and their psychological effects on the nation's racial climate.
10. **HARLEM RENAISSANCE**—the rise of social reform and the new literary movement following the war . . . opposing Renaissance factions led by W. E. B. DuBois and James Weldon Johnson . . . the writing of the period and changes in theater, music and art . . . Black Nationalism and Marcus Garvey.
11. **DEPRESSION AND THE NEW DEAL**—New political aspirations of the Blacks . . . Federal projects and acts affecting the Blacks . . . union policy during this era . . . actions of Black leaders in their attempts to secure equality for the masses.
12. **THE WAR YEARS AND BEYOND**—The strategy for breaking down military discrimination . . . the Black service record of World War II . . . the United Nations and its impact on Black America . . . the administration of Harry Truman with regard to civil rights.
13. **THE EDUCATION ISSUE**—Development of the public educational system as it progressed from total segregation to partial integration . . . the Supreme Court decisions with regard to segregation . . . a detailed discussion of the Little Rock crisis as it represented feelings of the time.
14. **THE BLACK REVOLUTION**—The underlying causes of this revolution . . . the policy of passive resistance and its results . . . the influence of Martin Luther King and the SCLC . . . enumeration of the various civil rights organizations and their policies . . . the future of America with regard to racial problems.

This interesting and extremely well-produced series (on monochrome video tape only) takes the viewer from the African origins of the Black race . . . through the American Civil War . . . to today's Black revolution.

The "motion stills" technique is effectively and extensively used throughout ODYSSEY IN BLACK. This technique has been seen by the TV viewing public during the past few years—mostly in historical documentary presentations. The camera roves in great detail over a succession of still photos. This roving and cutting to other still photos produces definite motion.

Attesting to the fact of production excellence, the series, in April 1971, was voted a coveted Broadcast Media Award from San Francisco State College. BMA judges called the election of ODYSSEY IN BLACK a "well-deserved honor (for) a notable documentary."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



**Produced by KLVX in Las Vegas, Nevada**

.120

# ENGLISH COMPOSITION

## Fifteen, 30-minute lessons

## Grades 7, 8 or 9

The teacher's guide to this writing telecourse notes that this series is actually an experience in team teaching. The television teacher makes the teaching plans and gives the presentation; the classroom teacher conducts the workshop growing out of the lesson.

The guide says: "Only when both teachers do their work intelligently—with both prethought and afterthought, with aggressiveness and persistence, with creativity and planned method—will team teaching reach its full power."

The course is divided into five lessons on description, three on narration and seven on exposition. Each lesson gives the purposes, pre-telecast activities, telecast synopsis, suggested post-telecast activities and a brief synopsis of the next television lesson.

The lessons on description deal with the development of sense impressions and the concept of mood—elements basic to good writing. The narration section outlines the purpose of a good narrative and the necessary introduction of an element of suspense in writing. The lessons on exposition offer training in writing with clarity, detail, logical order and proper transition.

The lesson numbers and titles for ENGLISH COMPOSITION:

**DESCRIPTION**

1. **CREATING MENTAL PICTURES:** identifies several kinds of sight impressions—color, shape, size, light and dark, motion . . . shows the difference between seeing and observing.
2. **USE OF MOTION (VERBS) TO CREATE IMPRESSIONS:** emphasizes the importance of motion in creating clearly defined mental images.
3. **WORD SELECTION TO IDENTIFY SENSORY IMPRESSIONS:** gives practice in selecting words that best convey sensory impressions.
4. **SENTENCE STRUCTURE:** demonstrates methods to achieve more interesting and artistic sentences . . . calls attention to eliminating errors in sentence structure.
5. **MOOD IN DESCRIPTION:** develops the concept of mood.

**NARRATION**

6. **DETERMINING PURPOSE. METHODS OF OPENING:** introduces concept of narration . . . examines three methods of creating a suspense-building beginning.
7. **STEP METHOD IN PLANNING DEVELOPMENT:** teaches techniques of going step by step from a suspenseful beginning to a satisfactory conclusion.
8. **DESCRIPTION, DIALOGUE, ACTION IN NARRATION:** demonstrates methods of bringing the story outline "to life".

**EXPOSITION**

9. **TOPIC SENTENCE:** introduces expository writing . . . shows the value of the topic sentence.
10. **DETAILS: PERTINENT AND CONCRETE:** establishes the importance of related specific details in paragraph development.
11. **DETAILS: SUFFICIENT:** illustrates the necessity of sufficient details in holding reader interest.
12. **COMPLETENESS:** develops the further concept of paragraph excellence: a feeling of completeness.
13. **PARAGRAPH REVIEW—ORDER OF DETAILS:** emphasizes the importance of arranging supportive details in the most effective order.
14. **SENTENCE CLARITY—TRANSITION:** introduces the value of clear transitions as a means of achieving effective writing.
15. **REVIEW OF SKILLS IN RELATION TO TYPES OF READERS:** demonstrates how a writer must adjust his style of writing to suit his reader.

**TV TEACHER BETTY LESTER**—Mrs. Lester is a seventh grade English teacher and chairman of the department of English at Hartman Junior High School in Houston, Texas. In addition to video-taping the ENGLISH COMPOSITION course in the Spring of 1966, Mrs. Lester assisted in the development of the teacher's guide which accompanies the course. A native of Pennsylvania, Mrs. Lester is a graduate of the University of Wichita (Kansas) and was active in the junior high teaching field in Kansas. She joined the faculty of the Houston Independent School District in 1955. In 1967, ENGLISH COMPOSITION was screened six times a week to seventh grade students in the Houston school district and also to participating school districts in the Gulf Coast area served by Gulf Region Educational Television Affiliates.

VT

Quad tapes or a kine of typical lessons from the course —and a sample copy of the accompanying teacher's guide— are available for previewing purposes from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

**Produced by Gulf Region Educational Television Affiliates, Houston, Tex., at KUHT-TV**

# FROM ME TO YOU . . . IN WRITING

## Thirty-two, 15-minute lessons

## Junior High

VC VT

FROM ME TO YOU . . . IN WRITING offers an instrument for more efficient composition. Composition, being a performance skill, is never learned by listening alone, but requires almost endless writing, correction and rewriting. This series emphasizes concepts and ideas that are pertinent to composition.

Part I begins with an introduction to composition—why writing is valuable for each individual. It proceeds with telecasts on: choice of subject; planning a composition; interest, unity and coherence in a paragraph; complete sentences and the importance of opening sentences; and clarity, compactness and concreteness in the use of words. Having examined paragraphs, sentences and words, two telecasts each investigate narration, exposition and description. Part I closes with a telecast on rewriting and a summary, "Four Key Ideas."

The first telecast in Part II stresses the prime importance of individuality in writing. After discussing the linking of paragraphs in a composition, the series proceeds to discuss seven ways of developing a topic sentence and the positions and significance of the topic sentence in a paragraph. The following telecasts deal with various classes of words, ways of building a vocabulary, the importance of imagery, a few figures of speech, and the ambiguity of words.

The teacher's guide which accompanies the series incorporates visuals, suggested in-class and at-home activities for reinforcement and extension of achievements, as well as telecast content and related materials.

Television teacher Dr. Joseph P. del Tufo is professor of English literature at Delaware State College. He teaches composition, humanities, speech and several courses for English majors. He completed his undergraduate work at St. Peter's College and his M.A. and Ph.D. studies at Fordham University. Dr. del Tufo has taught English composition at the secondary level.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**FROM ME TO YOU . . . IN WRITING program titles and synopses:**

**PART I**

1. **WRITING—WHO NEEDS IT?**—outlines the history of writing and introduces the remainder of the series.
2. **NOTHING TO WRITE ABOUT**—explores the availability of topics for compositions.
3. **HOW TO START**—explains the necessity of planning as the first step to writing.
4. **WHAT'S IN A PARAGRAPH — BESIDES SENTENCES?** — discusses methods of maintaining interest within a paragraph.
5. **IS INTEREST ENOUGH?**—stresses the necessity of both unity and coherence within a paragraph.
6. **WHAT'S IN A SENTENCE BESIDES WORDS?**—discusses the sentence as a complete statement.
7. **HOW TO SNOW YOUR READER**—stresses the proper choice of words in a composition to convey the author's intended meaning to his audience.
8. **ONE PICTURE 1000 WORDS**—discusses methods of adding concreteness as well as clarity and compactness to a composition.
9. **ALL THE WORLD LOVES A STORY**—deals with narration in a story and the choice of subject.
10. **TO TELL A TALE**—shows three methods of emphasizing what you want in a story and discusses the importance of variety in a story.
11. **TELL ME HOW—EXPOSITION**—emphasizes clarity as the key to exposition.
12. **KEEP IT CLEAR**—discusses methods of achieving clarity.
13. **CREATE PICTURES**—discusses description in a story and the creation of visual images.
14. **EYE, EAR, NOSE, THROAT . . . TOUCH AND TASTE**—stresses the use of images referring to the senses to enhance description.
15. **DONE NOT DONE**—deals with the necessity of revision on a rough draft to clarify paragraphs, sentences and the choice of words.
16. **FOUR KEY IDEAS**—reviews the four main points of Part I: unity and coherence; clarity and compactness; revision; and interest.

**PART II**

17. **YOU, YOU, UNIQUE**—stresses the importance of individuality of style in compositions.
18. **A LOOK BEFORE AND AFTER**—explores the necessity of orderly arrangement in a composition.
19. **SAY IT AGAIN**—uses *restatement* as one way of developing a topic sentence.
20. **GENUS, SPECIES AND ALL THAT**—uses definition as a second way of developing a topic sentence.
21. **I, WHY?**—shows a third way of developing a topic sentence by giving causes.
22. **SO WHAT?**—a fourth way of developing a topic sentence is by by giving effects.
23. **SHOW ME**—a fifth way of developing a topic sentence is by evidence or specific information.
24. **WHAT MAKES IT TICK?**—a sixth way of developing a topic sentence is by classification.
25. **WHO SAYS?**—a seventh way of developing a topic sentence is by listing opinions.
26. **ANYWHERE OR NOWHERE**—explores methods of paragraph development.
27. **AIN'T AIN'T**—explains the differences among various types of language: formal, informal, archaic, colloquial, slang and substandard.
28. **ONE A DAY**—offers practical suggestions for developing a good vocabulary.
29. **TO SEE OR NOT TO SEE**—stresses the necessity of creating pictures in the imagination of the reader.
30. **WIGGLY WORDS**—discusses the ambiguity of various words and how to avoid ambiguity in a composition.
31. **NO LIES BUT**—discusses the use of the hyperbole, understatement, paradox and irony in writing.
32. **THE PATH TAKEN**—reviews the past fifteen lessons.



**Produced by Delaware ETV Network**

# FROM FRANKLIN TO FROST

## Sixty-four, 30-minute lessons

## Secondary

This series is a survey of American literature. Only major works by major authors have been selected for presentation. This approach was chosen in order that the student be exposed, in the short time of this series, to some of the best works of literature in American heritage.

The content is arranged in roughly chronological order since that seems to be the most natural method for study. Emphasis in FROM FRANKLIN TO FROST is intended to be critical—to try, that is, to get inside each work and discover as much as reasonably possible of its form and its content.

The student will have some problems with these telecasts. At first they may seem to him to be pitched rather high. They will make him reach and this is good for him. The greatest incentive to learning is discovery. To discover meaning where one saw none before, to find pattern emerging from apparent chaos, to find relevance to one's own life works that seemed in no way relevant before. These things produce pleasure, satisfaction, and the desire for more. Most young people like to work if the work pays off, if it gets them somewhere, if it leads to discovery.

It is hoped through this series that each viewer will gain:

KNOWLEDGE—of the parts of each work and the whole, of the works of each author, of the works of all authors.

DISCIPLINE—of mind, of critical or interpretive thinking, the discipline that is signalized by knowing the technical terms of literature and that reveals itself in the ability to use these terms discriminately and wisely.

UNDERSTANDING—of the relations of the parts of works to their wholes, as of an incident in a plot, a metaphor in a poem, an irony in a style, etc., and of the relation of one's life to the works and the works to one's life.

PLEASURE—If the study of literature does not issue in delight, then all is lost.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**FROM FRANKLIN TO FROST program titles:**

**INTRODUCTION**
1. A Sampling
2. Selection, Order, Emphasis

**BENJAMIN FRANKLIN**
3. The Forming of a Style
4. Poor Richard and the Maxim: The Style of Wit
5. The Lengthened Maxim: Formal Satire
6. Morals and the Man

**NARRATIVE FICTION**
7. Divide and Conquer: The Meaning of Analysis
8. The Story as Art: The Thing Made
9. Repetition and Contrast

**NATHANIEL HAWTHORNE**
10. "The Minister's Black Veil"
11. "The Ambitious Guest"
12. The World of THE SCARLET LETTER and Its Structure
13. THE SCARLET LETTER and the Fortunate Fall

**EDGAR ALLAN POE**
14. "The Fall of the House of Usher"
15. "The Purloined Letter"
16. Poe's Poetic Theory and Practice
17. Assessment

Television teacher for FROM FRANKLIN TO FROST is Dr. Arthur M. Eastman. He received a B.A. from Oberlin College and his M.A. and Ph.D. from Yale University. Dr. Eastman has many years of teaching experience at the college level. In addition to teaching composition at all levels, he has taught American literature, masterpieces of literature, 18th century literature, Shakespeare and modern drama. Dr. Eastman has published many articles and is a recipient of the University of Michigan Summer Faculty Research Fellowship; the University of Michigan Award for excellence in teaching; and the John Simon Guggenheim Fellowship.

**POETRY**
18. Rhyme
19. Rhythm
20. Diction
21. Imagery

**RALPH WALDO EMERSON**
22. Introduction
23. Emerson's Critical Theory
24. Meter-Making Arguments
25. "Self-Reliance": Emerson's Philosophy
26. Emerson's Disciple: Thoreau

**WALT WHITMAN**
27. "Song of Myself": Part I
28. "Song of Myself": Part II
29. "Drum Taps"
30. "When Lilacs in the Dooryard Bloom'd"

**HUMOR**
31. Humor
32. Satire

**MARK TWAIN**
33. Frogs, Jays and Humor
34. Twain: Critical Theory
35. THE ADVENTURES OF HUCKLEBERRY FINN: Structure, Substance, and Satire
36. Huck Finn: Character and Growth

**EMILY DICKINSON**
37. A Sampling
38. Style
39. Perspectives
40. Essential Oils

**STEPHEN CRANE**
41. "The Bride Comes to Yellow Sky"
42. "The Blue Hotel"
43. THE RED BADGE OF COURAGE: Part I
44. THE RED BADGE OF COURAGE: Part II

**EDWIN ARLINGTON ROBINSON**
45. A Sampling
46. Characteristics
47. "Eros Turannos," "Mr. Flood's Party"
48. Assessment

**DRAMA**
49. The Play Seen
50. The Play Read

**EUGENE O'NEILL AND ARTHUR MILLER**
51. O'Neill's THE EMPEROR JONES
52. THE HAIRY APE
53. Miller's DEATH OF A SALESMAN: Part I
54. DEATH OF A SALESMAN: Part II

**ERNEST HEMINGWAY**
55. Focus on Death
56. "Big Two Hearted River"
57. THE OLD MAN AND THE SEA: Part I
58. THE OLD MAN AND THE SEA: Part II The Tragic Affirmation

**ROBERT FROST**
59. A Sampling
60. Simplicity and Complexity
61. Fact, Form, Process and Meaning
62. Perspectives

**CONCLUSION**
63. Retrospect
64. Prospect

**Produced by MPATI at University of Michigan Television Center**



123.

# SUMMER JOURNAL

**Forty, 30-minute lessons**
**Junior High Level**

COLOR VC VT

SUMMER JOURNAL is a language arts series designed primarily for summer use (five weekdays for eight weeks). The series features student dramatic improvisations, panel discussions, problem solving techniques, and exposure to good literature. The aim of SUMMER JOURNAL is to stimulate the viewer to discover his unique potentials.

Television teacher Mattie Miller is a reading specialist who has taught reading and literature at various grade levels. She has worked for several summers at the Indiana University Reading Clinic.

An attractive and interesting student resource booklet accompanies the series. The booklet focuses on the young teenager as a unique person. It uses poetry, fiction and personal inventories to help the viewer discover himself as a person. It is, of course, closely keyed to the series itself.

The first part of the booklet stresses building a good self-image and acquiring the ability to deal with positive and negative emotions. In the second part, the importance of developing vocabulary, comprehension, speed and study skills is emphasized. A third section deals with creative writing. The last area covered is social relationships, especially as they are related to making friends and getting along with one's family.

Some of the interesting topics and titles encountered in SUMMER JOURNAL: Who Are You Anyway? . . . Astrology . . . What Was I Before Now and What Will I Be Next? . . . Fears . . . Do You Sleep Aggressively or Passively? . . . Match Your Wits Against Achilles Brown, Private Eye . . . Haiku Haiku . . . What The World Needs Is Somebody to Listen . . . What Music Are You Like? . . . How Do You Look To Your Family?

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Evansville-Vanderburgh (Indiana) School Corporation at WNIN-TV in Evansville**

# TIME FOR ENGLISH

VT VC COLOR

**Two Levels—each, Thirty, 30-minute lessons**
**Adult**

The two levels of TIME FOR ENGLISH—Beginning and Intermediate—are designed to teach English as a second language . . . but assume that the student has some rough knowledge of English, if only that which would be absorbed from living for a few weeks or months in an English-speaking environment.

In TIME FOR ENGLISH, the "Direct Method" teaching approach is used. Here the English words are associated directly with their meanings, rather than with a word of similar meaning in the student's native language. The student is not given the task of memorizing large blocks of unrelated grammatical terms before being allowed to create utterances; instead the grammatical relationships of the language are brought out through the manipulation of controlled but meaningful utterances in pattern drills.

The student learns a controlled number of basic sentence patterns and is taught how to interchange various linguistic elements of the same grammatical class and to alter the order of elements within the structural frame to achieve semantic variations.

Since the native language of the student is not used in this "Direct Method," students of all linguistic backgrounds can potentially benefit from material presented in TIME FOR ENGLISH; however, those whose languages are in the Indo-European family are more likely to derive the greatest benefit from short-term English instruction by this method.

In both levels of TIME FOR ENGLISH, situations using dialogues form the central core of instruction. Each lesson contains a controlled dialogue in which the basic grammatical and lexical information for that lesson is presented in a basic situation context—such as: meeting people, riding the bus, applying for a job, renting an apartment, buying groceries, using the telephone, seeking help from the police, going to the doctor.

The information is then drilled out of the situational context in pattern practices, with accompanying charts, pictures and written symbols as reinforcements. Each lesson also contains pronunciation drills. In both levels of TIME FOR ENGLISH, major emphasis is placed on *speaking* rather than reading or writing English.

Each lesson ends with the exercise for the day. The television teacher goes through the entire exercise and the student is urged to fill in the exercise book used with the series, along with the teacher. When the series are completed the student has the completed books as a study aid.

The exercise books will then contain not only the correct answers for the various exercises but also a variety of study aids in the back of each book — conversion tables for weights and measures, a table converting centigrade to fahrenheit temperatures, a full set of paradigms for the verb "to be" and the personal pronouns, pronunciation charts using the phonetic alphabet, and even the words to some American folk songs for purposes of cultural reinforcement.

The intention of TIME FOR ENGLISH is not to make the viewing student proficient in a second language but rather to supply a source of additional controlled practice for the student who is already somewhat familiar with the English language, and to introduce the student with little or no knowledge of English to a sufficient number of grammatical patterns and vocabulary items to allow him or her to function at a minimal level of linguistic competency.

The grammatical structures taught in the lessons of TIME FOR ENGLISH were carefully chosen to provide the new student with a sound foundation for further learning and to supply a structural grid upon which he can place future accumulated language data from either formal classes or the daily social interaction that accompanies life in an English speaking community.

Pre-selected lessons from both levels of TIME FOR ENGLISH are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes returnable copies of the exercise books for the series.

**Produced by WTOP-TV (1st Level) and WRC-TV (2nd Level) in Washington, D.C.**

# HEAT

F VC

## Ten, 22-minute lessons

## Secondary Level

". . . any course on physics in which theoretical considerations are not the paramount concern will primarily consist of experiments, and necessarily this television series is based very substantially on demonstrations and experiments to establish clearly the intended teaching points . . . ."

So notes Professor P. C. Lewis of the Royal University of Malta, consultant for the HEAT series in his introduction to the program guide accompanying the filmed (black and white) course.

Professor Lewis continues: ". . . a course of lessons on heat usually consists of descriptions of isolated phenomena (specific heat, latent heat, conduction) all tenuously connected by the use of a Bunsen to provide 'heat'. Thus it seemed essential to produce a unifying concept in order to avoid the ten programs being made as disconnected entities.

"The unifying concept used is the kinetic theory of matter introduced from considerations of Brownian movement which is shown . . . in a rather striking demonstration. Thus 'heat' is immediately established as being energy and the fundamental nature of the gas thermometer becomes evident.

"Although the kinetic theory viewpoint is not labored in the series, the logical development of the course from this unifying basis is evident: fundamental and then more fundamental thermometers, expansion, the gas laws, specific heat, J, latent heat, heat transfer and vapor pressures—all being simple implications of a kinetic theory . . . ."

The most challenging problem in producing HEAT was that of demonstrating the Brownian movement to the viewing audience. The solution was in coupling a McArthur microscope directly to the lens of the television camera. The resulting presentation of the Brownian movement proved to be clear and convincing.

The teaching scheme of the HEAT series consists of carefully planned and presented experiments, models, film, diagrams and, where appropriate, animated calculations. The programs of HEAT are versatile. Classroom teachers may wish to use them as introductions to topics, following with any expansion or consolidation deemed necessary. In situations where shortage of teachers or laboratory facilities makes science teaching difficult, the programs of HEAT can be used, in themselves, to provide solid fundamental teaching.

Preparation, follow-up and class activities are important. The excellent Program Guide accompanying the series offers suggestions in these areas.

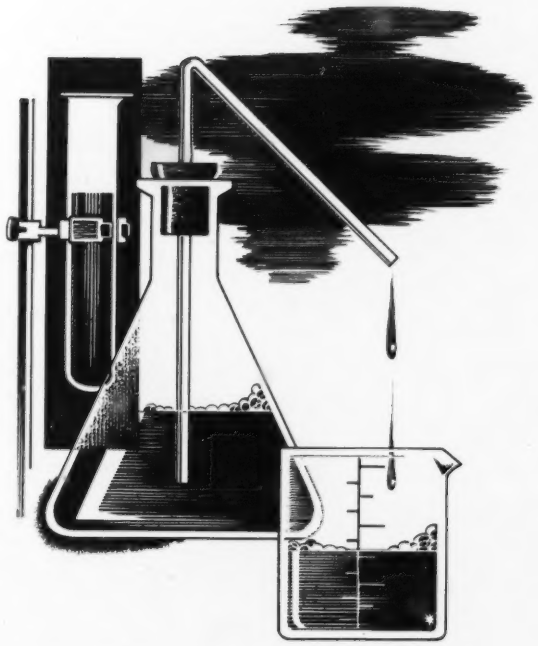
Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**These programs (on film) may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:**

**PURCHASE (without television rights) .....$132.00**

**RENTAL (one-week period, without TV rights) .....$ 15.00**

**Please contact Great Plains National for quotations on television use of the programs.**



**OUTLINE OF COURSE (lesson titles and annotations):**

1. **HOT OR COLD?: establishes the nature of heat through an examination of Brownian movement.**
2. **TEMPERATURE: shows how "energy level" or temperature, can be determined by measuring a function of the kinetic energy of the molecules of a gas.**
3. **THERMOMETERS: shows how other properties, less fundamental than the pressure of a gas, are used to measure temperature.**
4. **EXPANSION: derives an expression for the coefficient of expansion by establishing the factors on which expansion of solids and liquids depend.**
5. **THE GAS LAWS: shows how the pressure, volume and temperature of a fixed mass of gas are interrelated and derives the Perfect Gas Law from observations of appropriate demonstrations.**
6. **THE CALORIE: establishes an understanding of the relationship between "quantity of energy" and "temperature" and defines a unit of energy.**
7. **JOULES AND CALORIES: establishes a unified concept of energy by exploring the relationship between the joule and the calorie.**
8. **LATENT HEAT: demonstrates that a change of phase is brought about by the release or absorption of energy.**
9. **HEAT TRANSFER: outlines the modes of heat transfer to enable the student to understand the factors governing losses of energy.**
10. **VAPOR PRESSURE: explains the phenomena of evaporation and vapor pressure from considerations of kinetic theory.**

**Produced by the Centre for Educational Television Overseas in London, England**



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# OPTICS

## Ten, 22½-minute lessons
## Secondary Level

VC F

Most teachers agree that most conventional demonstrations in optics are lacking in visual impact. This is due to difficulties in controlling light levels in the classroom and to the limitations of conventional laboratory apparatus. Thus, the reason for this series of films, produced in England.

The first nine programs cover basic requirements in the study of light and the tenth is concerned with the wave theory of light. The aim of this last program is to offer evidence that the concept of light waves is a reasonable one.

Although there are minor variations in the texts in use in different countries, there remains a core of material which is common to all texts and it is upon this common core that the series is based.

The traditional class work—involving pins, needles and rulers—tends to leave the student with the feeling that the subject is a geometric abstraction having very little connection with the behavior of light itself. It is with these factors in mind that the programs have been planned to present each teaching point with an effective practical demonstration which is subsequently reinforced by diagrams or film animation.

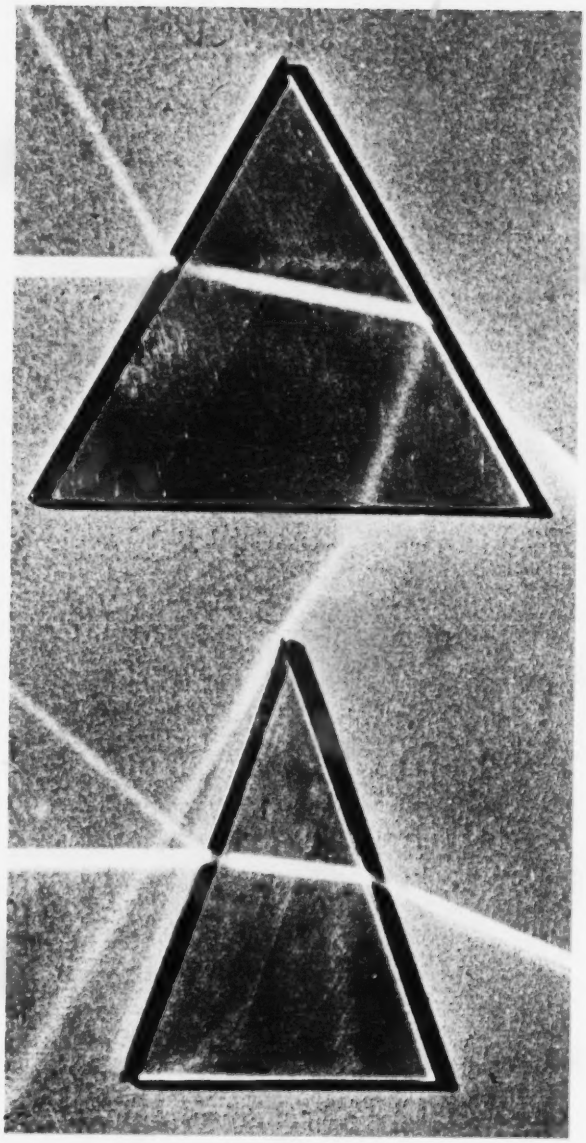
Great emphasis has been laid on the visual presentation of the principles involved, thus establishing a firm basis on which the classroom teacher is free to expand and consolidate as he feels necessary. The series will provide sound fundamental teaching which can be emphasized through follow-up and class activities, suggestions for which are included in the Program Guide which accompanies the series.

These films may be either leased or purchased (either singly or as a series) from Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

OUTLINE OF COURSE (lesson titles and annotations):

1. **LIGHT AND SIGHT:** shows what happens when we "see" an object; explains the terms luminous and non-luminous; presents an overall view of the general properties of light.
2. **LIGHT AND SHADOW:** shows how sharp and diffuse shadows are formed and their relevance to the eclipse of the sun.
3. **REFLECTION:** covers the laws of reflection and the formation and characteristics of the virtual image formed in a plane mirror.
4. **CURVED MIRRORS I:** shows how light is deflected from concave and convex mirrors; demonstrates how a real image is formed in a concave mirror.
5. **CURVED MIRRORS II:** continues the examination of the characteristics of the images formed by both concave and convex mirrors; shows the application of a convex mirror in a reflecting telescope.
6. **REFRACTION I:** deals with the general effects of refraction at plane interfaces; teaches the laws of refraction.
7. **REFRACTION II:** continues the investigation of refraction beginning with the path of rays of light through a prism, followed by total internal reflection.
8. **LENSES I:** compares the virtual images formed by other convex and concave lenses; shows their opposing properties in relation to parallel incident rays.
9. **LENSES II:** continues the study of the formation of images both real and virtual; applies their principles to a camera, discusses the action of the lens of the human eye.
10. **LIGHT WAVES:** offers some evidence that light does travel in waves.



**These programs (on film) may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:**

**PURCHASE (without television rights) .....$132.00**

**RENTAL (one-week period, without TV rights) .....$ 15.00**

**Please contact Great Plains National for quotations on television use of the programs.**

**Produced by the Centre for Educational Television Overseas in London, England**



12.7

# CONTEMPORARY ISSUES—SERIES '70S

**Seven, programs**

**Secondary Level**

VC F COLOR

CONTEMPORARY ISSUES—SERIES '70S represents an exciting departure from the conventional uses of educational communications in the classroom. Its intent is to place new and useful instructional materials—on contemporary problems and American values—in the hands of the classroom teacher, with strong emphasis on the involvement of students and teachers in the design and creation of such materials.

Each of the seven programs uses a different approach. The common thread running through all the episodes is the involvement of students, teachers and schools for whom the experiences are intended.

Of special note is the fact that one of the CONTEMPORARY ISSUES—SERIES '70S programs garnered an "Emmy" award for its writer and editor, Richard Even. Even is a staff filmmaker for the Northern Virginia Educational Television Association, producer of the programs.

CONTEMPORARY ISSUES—SERIES '70S is a successful attempt to create programs that are not simple packages of information or ideas neatly wrapped and tied . . . but those kinds of experiences that would be complete only after students in the classroom had responded and added to them. Five of the films are produced in color (see summaries below):

**M313—CONSENT OF THE GOVERNED (color)—provides the teacher with current material for exploring the relationship between the people and their elected representatives in a democratic society . . . includes a discussion on the role of the citizen in political affairs, the rationale for lowering the voting age and the effectiveness of mass demonstrations. (19 min.)**

**M317—LOCK AND BOLT CLUB (color)—is a satire to provide material for a discussion of the psychology of social groups, what motivates the forming of such groups and what lies behind the acceptance or rejection of potential members. (19:30)**

**M314—FIRST PERSON SINGULAR (black and white)—aids the viewer in accepting loneliness as he accepts adulthood but at the same time helps him to become aware of the loneliness in others, and offers ways of reaching out to them. (17:00)**

**M315—"GOT A MINUTE?" (color)—shows teen-agers engaged in volunteer activities which they perform on a continuing basis and emphasizes the availability of these volunteer jobs for those under 18 years of age who are searching for "something to do." (17:00)**

**M316—JUST FOR KICKS (black and white)—shows a dramatized vignette of vandalism (based on a real situation), student reactions to the vandal and his victim, and discusses how vandalism affects student life. (11:00)**

**M312—BREATHE DEEP (color)— brings the problems of pollution down to family size by showing what each person can do to stop contributing "junk" to the environment. An interview with Senator Gaylord Nelson of Wisconsin highlights the program. (18:00)**

**M318—NON-CONFORMITY IS (color)—is a student-produced film on a typical teen-age concern, non-conformity. The non-conformist is portrayed in both humorous and serious situations. (17:00)**

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**The programs (on film) of CONTEMPORARY ISSUES—SERIES 70'S may be used both by television transmission . . . or as audio-visual presentations within a classroom. They may either be purchased or rented as single programs or as an entire series.**

| | |
|---|---|
| **PURCHASE (without television rights)—** | |
| **Entire set of seven programs** | **$1,033** |
| **Single color program** | **159** |
| **Single black & white program** | **119** |
| **RENTAL (without television rights)—** | |
| **Entire set of seven programs** | **105** |
| **Single program (color or black & white)** | **15** |

**Please contact Great Plains National for quotations on TELEVISION USE of this material.**

**Produced by the Northern Virginia Educational Television Association in Annandale, Virginia**



128

VC F COLOR

# utilization, in-service

# TWO UTILIZATION PRESENTATIONS

## (UF-114) TV IN THE CLASSROOM

F VT

This introductory lesson for a classroom series is directed primarily to teachers to explain the unique function of instructional television. Mr. Fischbeck illustrates, for example, how close-ups can enlarge images so that all students can get a good view of experiments; how, with specialized equipment, certain experiments can be used on television that could not be performed in the average classroom; how "supers" can clarify spelling of words and understanding of concepts; how the intimacy of television gives eye contact not possible in the traditional classroom; how visuals can be used to advantage; and many other examples.

The television teacher emphasizes the value of preparation for the telecast—preparation of the teacher through study based on the course teacher's guides, and preparation of the students in order that they will have proper orientation and vocabulary background to benefit from the television lesson—and of follow-up after the telecast to reinforce the concepts presented by the television teacher. He also stresses the "team" relationship between classroom teacher and studio teacher.

This is not the traditional lecture type of presentation. Mr. Fischbeck introduces a generous amount of humor and satire into his remarks which challenges the teacher to an introspection of present teaching practices—whether with or without television—and brings to them a desire to utilize the newer media in a more effective manner. Although this program is directly related to a general science series, the principles have equal applicability to other subject matter areas.

**This presentation is available for either rental as a kinescope or on video tape . . . or purchase as a kinescope. RENTAL—$5 per kinescope lesson per Monday-Friday use (television rights NOT included); on video tape, $55 on user's tape or $60 on Library tape (one telecast use-period included). PURCHASE—$68.50 per kinescope print (for non-telecast use). Running time: 28 minutes.**

**(Produced by KNME-TV, Albuquerque, N.M.)**

## (UF-115) THE STUDIO TEACHER

F

This two-part lesson explains in simple, non-technical language the equipment and operations that are employed in the production of an instructional television lesson. The host, Mr. Hazen Schumacher, associate director of TV at the University of Michigan, describes the functions of such items as microphones, lights, cameras; describes the duties of various studio personnel, and explains some successful techniques for the use of various visual aids that are available to the studio teacher. Teaching techniques employing the chalkboard and its variations, pictures and slides, motion picture film, models, "real things", and various graphics are described and illustrated.

The program has strong application in the training of new "on camera" teachers or of informing classroom teachers of the preparation and processes necessary to produce a televised lesson. This program could also be used to help orient groups that are preparing a new series, or to help the general public understand operations in televised teaching. In fact, the program may be used in any situation where you desire to give a quick background of the activities involved prior to and during a televised lesson.

**This presentation is available for either rental ($5 for Monday-Friday use) or purchase ($68.50 per print) on kinescope ONLY. In both cases, unlimited telecast rights ARE INCLUDED in the noted costs. Running time: 47 minutes.**

**(Produced under the sponsorship of the Ford Foundation)**

HAZEN SCHUMACHER

# TELEVISION TECHNIQUES FOR TEACHERS (UF-116)

**Color-Sound 16mm Film (24 minutes)**
**In-Service**

COLOR F VC

Realistic questions and practical answers about the use of television in the classroom abound in TELEVISION TECHNIQUES FOR TEACHERS (UF 116), an in-service, utilization film presentation available for **purchase or lease** from Great Plains National.

What happens when a teacher suddenly finds himself with a television set in his classroom and is faced with the problems of scehduling, review of programs, ordering materials and working the televised lessons into his daily lesson plans?

This film explores such a situation through the eyes and mind of Teacher Sam who, in a thoroughly open-minded manner, sets himself to the task of educating himself in the opportunities and pitfalls of classroom television utilization

While most of the filming was accomplished in the San Diego area, local references are minimal. The questions asked and answers suggested by the film reflect the wide experience gained by the Authority staff in working both with the San Diego project and with instructional television projects in other parts of the United States.

The central character of the presentation—Teacher Sam—is portrayed by Sam Snyder, curriculum coordinator for the San Diego Area ITV Authority and a former classroom teacher. Thus, Mr. Snyder renders the role in a most believable manner. The viewing teacher will have no problem identifying with Teacher Sam and the situations depicted.

TELEVISION TECHNIQUES FOR TEACHERS recognizes difficulties associated with the introduction of instructional television into classrooms and attempts to provide some practical answers that might be implemented in any classroom anywhere in the country. And . . . although the presentation is highly informative, it is not pedantic in its manner. The approach is light and entertaining.

TELEVISION TECHNIQUES FOR TEACHERS will undoubtedly have a broad yet special appeal to many educational groups—administrators, principals, old and new teachers, professors of education—and could even be effectively used to show lay people some of the problems encountered by teachers as they encounter the use of television in their classrooms.

**TEACHER SAM . . . central figure in TELEVISION TECHNIQUES film is portrayed by SAM SNYDER, curriculum coordinator for the San Diego Area Instructional Television Authority.**

**HURRY! HURRY!—In an amusing sequence from TELEVISION TECHNIQUES, a school custodian is shown scurrying during a television set utilization "crisis."**

**—ALSO AVAILABLE WITH SPANISH-LANGUAGE SOUND TRACK—**

**Film sale price of TELEVISION TECHNIQUES FOR TEACHERS (UF 116) is $148.50. This price includes reel, can and case . . . and television rights for the film's presentation. Rental fee for a seven-consecutive-day period, including television rights, is $60. The film may also be leased for non-televised preview or inspection purposes (for a Monday-Friday use period) for $15. This $15 fee is applicable to the purchase price if the film is ordered within 90 days of the rental period. Please contact Great Plains National for pricing information on the Spanish-language version of TELEVISION TECHNIQUES.**

**Produced by the San Diego (Calif.) Area Instructional Television Authority**



132

COLOR F VC

# GET THE PICTURE (UF-132)

**Color/Sound 16mm Film (12 minutes)**

**In-Service**

*The full impact of any television program cannot be realized if the classroom television receiver is not properly tuned. The total effort of a highly skilled, professional communications team is lost if the receiver cannot adequately interpret the effect of this effort.*

From this simple premise and with survey reports in hand which indicated the classroom teachers' need for advice and instruction in the proper adjustment of the classroom television receiver, Nebraska's Project ASERT produced GET THE PICTURE. The film deals succinctly but thoroughly with the many problems that can arise in this final link of the televised instruction chain.

The on-camera commentator is June Dilworth, director of school broadcasting for KCTS-TV at the University of Washington in Seattle. Miss Dilworth has long been prominent in national instructional television circles. She is a former vice president of the Department of Audiovisual Instruction of the National Education Association.

Television receiver problems demonstrated and solutions offered in GET THE PICTURE include:

Too much or too little contrast . . . too much or too little brightness . . lack of horizontal hold adjustment . . . lack of vertical hold adjustment . . . antenna or set placement problems (ghosts, snow, interference, excessive signal, co-channel interference) . . . and poor adjustment of fine tuning.

Project ASERT also developed a four-page illustrated manual entitled, "Adjusting a Television Receiver," which may be used in conjunction with GET THE PICTURE. A copy of the manual accompanies the film. The publication has already received wide national attention. To date, more than 40,000 copies have been distributed in the United States and Canada. Contact Great Plains National for information on obtaining additional copies of this manual.

JUNE
DILWORTH

**Film purchase price of GET THE PICTURE is $72.50. This price includes television rights. A copy of the film may also be rented for a Monday-Friday use period for $15. The preview rental price of $15 does NOT include television rights . . . but the amount may be applied to purchase of the film if same is ordered within 90 days from the rental period.**

**Produced by Project ASERT, Lincoln, Nebraska, pursuant to a Grant from the United States Office of Education, Department of Health, Education and Welfare**

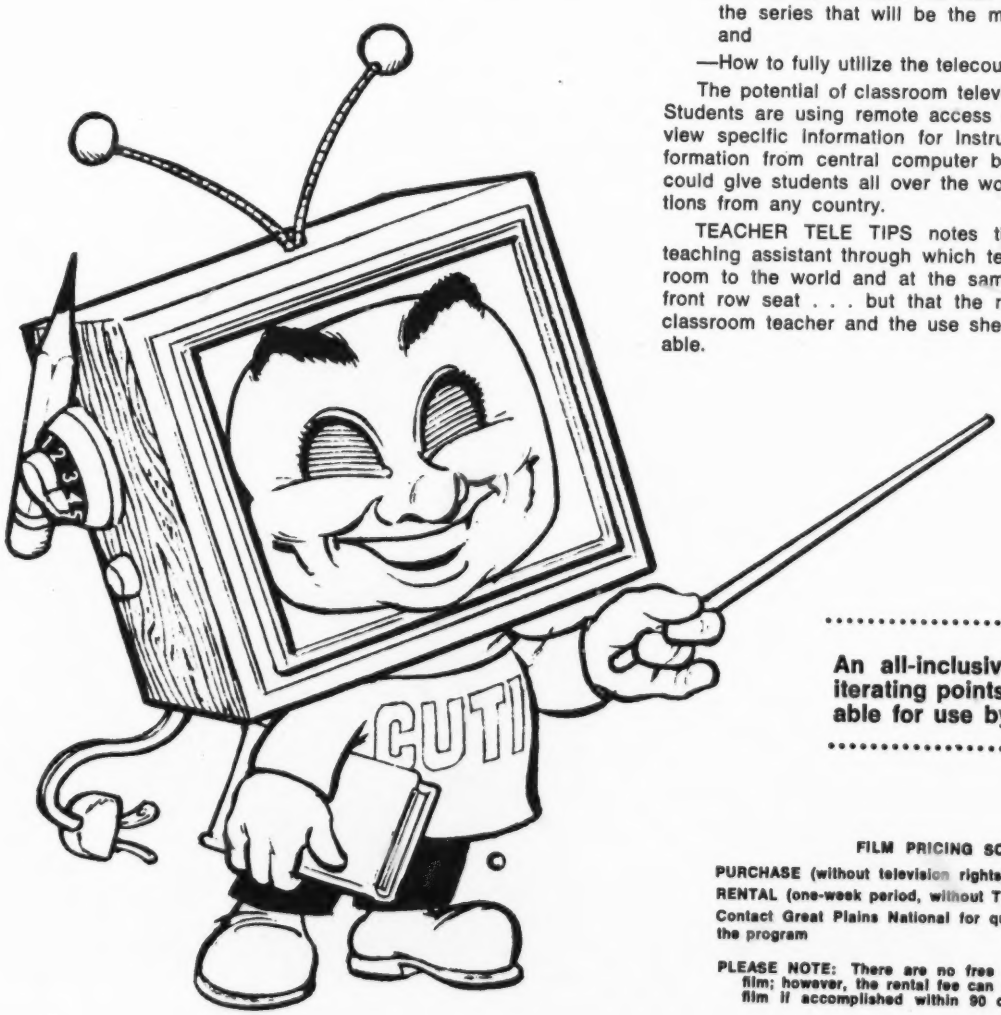
# TEACHER TELE TIPS

COLOR F VC

**Color 16mm Film (20 minutes)**

**In-Service**

**TTT's on-screen host is CUTI (see below), an engaging and informative puppet symbolizing the reason for the film — Classroom Utilization of Televised Instruction.**




Children in school today are constantly exposed to a variety of media. They are as much at home with films and tape recorders as they are with textbooks and blackboards. Television can become a part of this educational science if the teacher in the classroom is willing and has the skills to integrate television viewing into her curriculum.

This is what TEACHER TELE TIPS is all about—giving the classroom teacher the skill to use television to take her students beyond the four walls of the school room. Television is not a substitute for the classroom teacher but rather a resource to be used to fit the particular needs of a particular situation.

The basic information presented in TEACHER TELE TIPS:

—The proper physical arrangements of the room to maximize viewing for each student;

—How to choose from the vast amount of materials available, the series that will be the most beneficial to each class; and

—How to fully utilize the telecourse after it has been selected.

The potential of classroom television has barely been tapped. Students are using remote access systems which allow them to view specific information for instruction or review selected information from central computer banks. Television via satellite could give students all over the world access to quality productions from any country.

TEACHER TELE TIPS notes that television is a valuable teaching assistant through which teachers can open their classroom to the world and at the same time give every student a front row seat . . . but that the real secret of success is the classroom teacher and the use she makes of the material available.

**An all-inclusive fold-out manual reiterating points made in TTT is available for use by those using this film.**

**FILM PRICING SCHEDULE**

**PURCHASE (without television rights) .....$160**

**RENTAL (one-week period, without TV rights) .....$ 15**

**Contact Great Plains National for quotations on television use of the program**

**PLEASE NOTE: There are no free previewing privileges for this film; however, the rental fee can be applied to purchase of the film if accomplished within 90 days from rental date.**

**Produced by Chicago Area School Television (CAST)**



134.

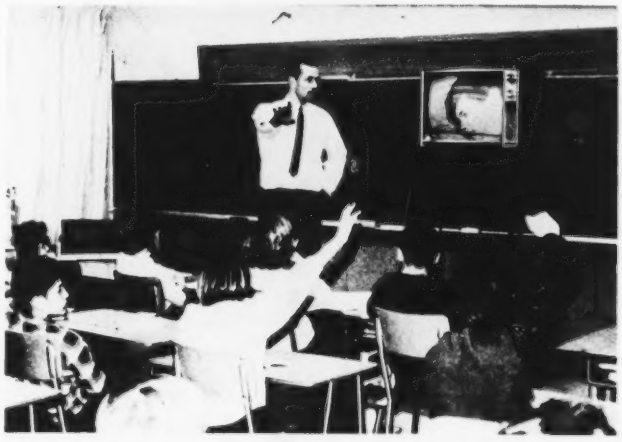
Film Strip

# TELEVISION IN YOUR CLASSROOM (SFS-1)

**Color-Sound Film Strip (12 minutes)**

**In-Service**

COLOR

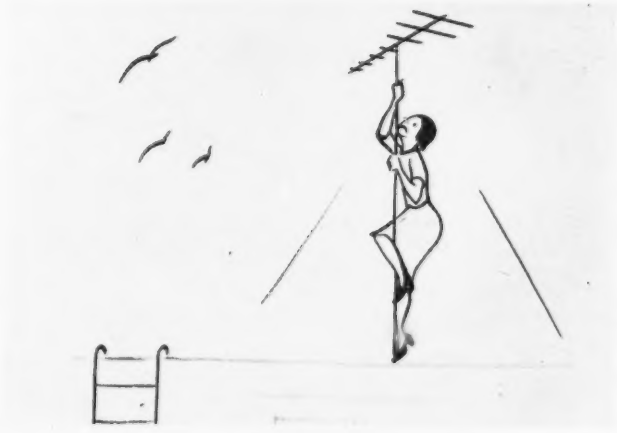


The teacher and his classroom television set can be a winning team—but such a successful combination of man and machine is not necessarily an easy one to achieve.

Utilization of television in the classroom requires the understanding of several basic elements unique to the medium. The film strip described on this page clarifies the concept of television as a teaching device which requires the cooperative effort of all involved in instructional television presentations—those concerned with the actual production of the telelessons, curriculum planners, administrators and the classroom teacher.

Though light and fundamental in its approach, "Television in Your Classroom" solidly brings home all points presented by graphically emphasizing five basic elements of effective instructional television utilization:

- *—The unique importance of study guides*
- *—The proper adjustment and placement of the classroom television set*
- *—The role of positive teacher attitude*
- *—The significance of effective follow-up activities*
- *—The distinct usefulness of evaluation and feed-back by the classroom teacher*



This color film strip is accompanied by a twelve-minute audio narration tape (recorded at 3¾ inches per second). Photos on this page are representations of the 44 color frames comprising the strip. All material contained in the presentation has been cleared for television use.

**Purchase price of this utilization package (film strip and audio tape) is $15. In order to make this extremely useful item available at a minimum sale price, Great Plains Library CANNOT provide the set on either a preview or rental basis—SALES ONLY.**

*(Library of Congress Catalog Card No. Fi A 68-4170)*

**Produced by the ILLAHEE Group of the Puget Sound Instructional Television Association in Washington State**

# ART IN TEACHING

VT

VC

## Fifteen, 30-minute lessons

## In-Service

Although this telecourse deals fundamentally with teacher education in the elementary art field, its "reason for being" lies on a much broader plain. Its ultimate purpose: to foster realization in the teacher that concepts developed in a good art program are extremely beneficial in other learning experiences of the elementary child.

As a result of the course, the teacher should be able to help children develop: a keener awareness of their environment . . . a finer sense of discrimination through their judgment of art and choice of materials . . . and greater self-confidence through acceptance of their own art expression.

ART IN TEACHING should also give the teacher insight into helping the children: develop their own ideas to the best of their ability . . . find a constructive outlet for their thoughts and feelings . . . and strengthen concepts by visual reiteration.

This in-service course is built on two basic elements which are vital to art education: the creative art experience, which embraces all activities of the teacher while she is visually expressing ideas or feelings . . . and art expression, the end result of the teacher's creative art experience—the finished painting, for example.

The telecourse shows classroom teachers actively engaged in conducting art experiences. Samples of children's art work are also shown to help the teacher better understand what art means to children and how important it can be for the children who create it. ART IN TEACHING shows how a teacher can work with a great variety of simple art materials . . . and shows the teacher actually working with these materials.

A viewer's guide accompanying the course notes that the chief reason for concentrating on the "art experience" is the benefit to be derived by EVERY SINGLE child from such an experience. The viewer's guide, in addition to a complete outline of every lesson, contains extensive bibliographies and a page of "recipes" for various art-fashioning materials (plaster of Paris, cornstarch clay, sawdust pulp, etc.).

The teacher must develop her own self-confidence in working with various art materials. She must know about the different ways of motivation and be prepared to take advantage of unplanned motivation possibilities. She must realize the importance of providing adequate time for the children to work and have a genuine appreciation for the personal value of art experiences for every child. These ideas are fully developed in ART IN TEACHING, and consequently make the course extremely valuable not only from the standpoint of dissemination of subject matter content . . . but in the actual shaping of good teaching attitudes.

In summary form, ART IN TEACHING explains the role of the classroom teacher in: planning the art program, motivating the pupil, sustaining an interest in art, leading group activities, evaluating pupils' work, displaying art work . . . and in working with the art media of painting, drawing, modeling, paper construction, papier mache, puppets, printing, weavery and stitchery.

This series, prepared through the cooperation of both regional and state art advisory committees in New England, was used as the basis for regional workshops in New Hampshire during the 1966-67 school year. Classes (two hours in length) followed the television lessons in 12 regional centers throughout the state. The workshop classes were designed to supplement and develop concepts presented during the telelessons.

The series, carried as a University of New Hampshire extension course, carried three hours of credit applicable to certification requirements of the New Hampshire State Department of Education. The viewer's guide accompanying the course contains a detailed list of art materials suggested for workshop situations involving 30 to 35 participants.

*TV TEACHER: Mrs. Betty Hach*

The telecourse is available for lease only on videotape from the Great Plains Library. The lesson summaries:

1. **DRAWING**—introduces the series by exploring trends in art education . . . encourages experimentation in less traditional drawing materials and in the combination of mediums.
2. **PAINTING**—helps teachers become familiar with materials through painting experiences . . . shows how children's growth is evidenced in their paintings.
3. **MOTIVATION**—emphasizes the importance of motivation . . . stresses the necessity of flexibility in planning and initiating motivation.
4. **PAPER AND PAPER CONSTRUCTION**—encourages the use of paper in both two- and three-dimensional construction . . . familiarizes teachers with the various tools used in paper construction.
5. **PAPIER MACHE**—provides experience in manipulating papier mache into three-dimensional forms that are permanent and light weight . . . discusses ways of organizing the classroom for papier mache work.
6. **ROLE OF THE TEACHER**—encourages teachers to utilize their effective teaching techniques from other subject areas in the art experience . . . discusses the nature and importance of guidance.
7. **PUPPETS AND PUPPETRY**—emphasizes that puppetry can be used at any age level if modified to meet the needs of the situation . . . discusses various types of puppets and their construction.
8. **EVALUATION**—stresses the importance of evaluation . . . discusses various approaches to evaluation.
9. **PRINTING**—stresses design quality such as color, space, light and dark, and texture . . . discusses various printing techniques and materials.
10. **WEAVING**—encourages experimentation in weaving, stichery, applique and hooking . . . develops an appreciation of the craftsmanship of past cultures.
11. **GROUP PROJECTS**—discusses various approaches in organizing group art experiences . . . shows how children can develop respect for the abilities of others and learn to share experiences, materials and tools.
12. **MODELING AND SCULPTURING**—develops an awareness of the potential and limitations of various modeling materials . . . relates design elements such as volume, mass, form, texture and balance to modeling and sculpturing.
13. **ART APPRECIATION**—discusses more opportunities which might stimulate or develop a greater appreciation of art in the children.
14. **ART FROM THE SCRAP BOX**—helps teachers to develop resourcefulness and ingenuity in finding and combining materials which were originally made or used for a purpose other than art.
15. **DISPLAY**—emphasizes that display of art work is a part of the total program . . . summarizes briefly the previous lessons in the course.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by the University of New Hampshire at WENH-TV**

JOHN PESCOSOLIDO

# A CHILD READS

## Fifteen, 30-minute lessons

## In-Service

This series in teacher education is designed to help classroom teachers understand the reading and learning process so that they might become more effective teachers of reading.

The course focuses its attention on the needs of the individual child and emphasizes the central point that techniques in reading instruction are a means to an end, not an end in themselves. It attempts to familiarize the teacher with a wide variety of currently available instructional methods and to demonstrate their use in typical classroom situations.

This is done (1) to help the teacher see the necessity for individualizing her instruction and (2) to provide her with a variety of methods from which she can select those best suited to the needs of her students.

The television teacher for A CHILD READS is Dr. John R. Pescosolido. He is a native of Providence, Rhode Island, and a graduate of the Central Connecticut State College, New Britain, Connecticut, where he now serves as professor of education and director of the Reading-Language Arts Center. He received his master of arts degree and doctor of philosophy degree from the University of Connecticut.

Dr. Pescosolido has been a consultant to the New England Education Assessment Project in Reading, and an adviser on reading to the educational technology industry. He is author of the book, *Reading: Approaches and Ritual* and has also written a series of textbooks on spelling. In addition, he is co-author of a set of teacher manuals, designed to accompany a nationally-distributed series of literature texts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

LESSON OUTLINES: Titles and Annotations

1. **THE NATURE OF READING:** presents an investigation of the nature of the reading process and its place in the communicative cycle.
2. **FACTORS THAT AFFECT READING:** centers about the stages of reading development (readiness, initial reading, rapid progress, use of reading and reinforcement) as described by Dr. William S. Gray.
3. **PROBLEMS THAT INHIBIT OR DELAY LEARNING:** focuses on three sets of factors—cultural, instructional and neurological—which may inhibit or delay success in learning to read.
4. **CLASSROOM DIAGNOSIS:** recalls the recommendation of Dr. Ruth Strang that diagnosis become an intrinsic part of teaching.
5. **INDIVIDUAL DIAGNOSIS:** presents a cooperative approach to diagnosis and remediation as one of the most effective plans to assist children who experience failure in reading.
6. **CLASSROOM ORGANIZATION:** places some organizational patterns in historical perspective and some contemporary patterns are explored.
7. **INDIVIDUALIZED READING:** explores and explains one teacher's approach to this multifaceted pattern of organization.
8. **READING READINESS:** discusses the various factors that influence a child's readiness.
9. **DIRECTED READING LESSON:** discusses three of the four major parts of a directed reading lesson—the introduction, the reading of a story and skills development.
10. **EXTENDING THE BASIC PROGRAM:** discusses the final aspect of a directed reading lesson—extended activities.
11. **PHONICS AND AUGMENTED ALPHABETS:** focuses on three specific phonic approaches—analytical-gradual, intensive, and augmented alphabets designed to facilitate the mastery of sound-symbol relationships.
12. **LINGUISTICS:** focuses on the linguistic approach to the teaching of reading and some of the many linguistically oriented materials available today.
13. **TECHNOLOGY AND READING INSTRUCTION:** focuses on a number of innovations in methods and materials for classroom use.
14. **THE STUDY SKILLS:** examines four areas in the study skills phase of instruction—locating information, organizing data, understanding and evaluating, and retention of pertinent material.
15. **CHILDREN'S LITERATURE:** discusses children's literature and its place in the total curriculum.

**Produced by the University of New Hampshire at WENH-TV**

# DENTAL HEALTH

**Four, 15-minute lessons**
**In-Service or General Elementary**

VT VC COLOR

This series is designed to provide the necessary scientific dental information upon which to base a more effective and expanded teaching program of dental health. It is especially recommended for teacher viewing but may also be of benefit to elementary level viewers.

Program summaries for DENTAL HEALTH:

1. *KID, YOU'VE GOT A DIRTY MOUTH* — This introductory program gives the viewer general information about dental disease — the bacteria that cause trouble and the various forms of disease: decay, periodontal disease, etc. A "'Dental Alphabet" is illustrated and explained and statistics on the prevalence of dental problems in the United States are considered. Also introduced are the questions of diet and dental hygiene. Host for the program is television, screen and stage personality Keith Andes.

2. *KEEP IT CLEAN* — The importance of keeping your teeth clean — the reasons why you should . . . what happens when you don't . . . the best ways in which you can. These are the concerns of this program along with a study of dental plaque and its cause and prevention. Also considered are: brushing techniques, how to judge your toothbrush, and the "environment" of your mouth. Comic Marty Allen of TV, movie and recording fame is the guest host.

3. *SALLY HAD A SWEET TOOTH, NOW IT'S GONE* — Diet and how what you eat affects the health of your teeth is the prime subject matter of this program. Nutrition is considered but the emphasis is on *direct* problems resulting from bad food choices or from being a nervous nibbler who eats often and brushes seldom. Fermentable carbohydrates — sugars and starches that bacteria turn into acid in our mouths — are studied. Also presented is a brief history of the many changes that have occured in available foodstuffs in the last 100 years. Detergent foods, impacting foods and health foods are also studied. Program host is singer-comedian Steve Rossi.

4. *THE WINNING TEAM* — The team formed by the cooperative patient and his dentist is the winning one. A history of dentistry is followed by a survey of modern dental equipment — what the equipment is for and how it works. Also considered are major dental problems that require the attention of an orthodontist — problems such as malocclusions. ETV personality Carl Williams is the program host.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

**Produced by KLRN-TV and the San Antonio (Texas) District Dental Society**

COLOR VC VT

# DEVICES IN THEIR HANDS MATH IN THEIR MINDS

**Five, 30-minute programs**

**In-Service**

This mathematics in-service series is designed to help implement the use of multisensory aids in the teaching of mathematics in elementary and junior high schools.

DEVICES IN THEIR HANDS/MATH IN THEIR MINDS utilizes materials of a research project developed by the mathematics department of Delta State College in Cleveland, Mississippi.

Dr. Daisy Howell and Dr. Wilson Davis of Delta State served as consultants for the series and Dr. Howell is the on-camera teacher. The programs were produced with teacher and children demonstrating activities in a stylized classroom setting.

Prototypes of the manipulative mathematics teaching aids used in the series were constructed by Dr. Davis. These aids include a set of ceramic tiles, an unassembled geogoard, a set of fraction bars, and three spinners. These materials may be obtained through school supply houses or can be developed locally.

A study manual which accompanies DEVICES IN THEIR HANDS/MATH IN THEIR MINDS lists behavioral objectives and activities to develop those objectives.

A pre-selected lesson from DEVICES IN THEIR HANDS/MATH IN THEIR MINDS is available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassette. The previewing package also includes a returnable copy of the study manual.

**Lesson summaries for DEVICES IN THEIR HANDS/MATH IN THEIR MINDS:**

**1. TILES TEACH MATHEMATICS — This introductory program is designed to present a brief review of the basic concepts of sets. These concepts are reviewed through the use of concrete objects.**

**2. STRETCH A RUBBER BAND AND LEARN GEOMETRY — This lesson is designed to introduce the student to some of the metric and non-metric properties of geometry through the use of the geoboard. Some of the concepts introduced include: line segments, triangles, quadrilaterals, parallel line segments, and perpendicular line segments. Areas of geometric figures are discussed. Pic's Theorem is a novel approach to this area for the more mature child.**

**3. FUN WITH THE MINI-COMPUTER — The activity demonstrated provides a new and refreshing way to add and subtract and forces the student to understand every step that must be taken in the process. Given a Mini-Computer, a student will represent one, two and three digit numbers. With the aid of the Mini-Computer, the student will add and subtract two and three digit numbers.**

**4. SLIDING IN FRACTIONS — This particular activity is designed to aid students who are having some difficulty in adding and subtracting fractional numbers and in finding equivalent fractions.**

**5. TAKE A CHANCE: LEARN PROBABILITY — This activity demonstrates to the student a relatively new but important topic of elementary mathematics — probability. Through game-type activities, concepts such as ratio and the meaning of fractional numbers are presented. Probability is always expressed as a fraction between 0 and 1.**



**Produced by Mississippi Authority for Educational Television in Jackson**

# PROGRAM DEVELOPMENT IN THE KINDERGARTEN

**Sixteen, 30-minute lessons**

**In-Service**

VT VC

The aims of the PROGRAM DEVELOPMENT IN THE KINDERGARTEN series number four:

—to acquaint teachers of five-year-old kindergarten children with the content of various teaching programs (how they are selected and designed for teaching);

—to extend understanding of current theories about learning and of how such theories are related to the selection of programs in kindergarten;

—to further understanding of the role of parents in the school program; and

—to evaluate the effectiveness of television in the education of kindergarten teachers.

During each of the lessons of the PROGRAM DEVELOPMENT IN THE KINDERGARTEN series, a teacher and an aide are shown at work with children in some segment of a daily teaching program. The youngsters are shown at work in many different activities. The viewers are asked to analyze these activities in terms of what children are being taught, how they are learning, and what the roles of the teacher and the aide are.

The producers of PROGRAM DEVELOPMENT IN THE KINDERGARTEN have designated three ways in which the viewer can achieve the aims of this series:

—extensive guided reading in professional books and periodicals;

—analyses of fifteen of the sixteen lessons (the first lesson is introductory in nature) in which all parts of a daily kindergarten program are depicted; and

—evaluation of effectiveness of the program, to be made through pre-test, post-test, and analyses of the lessons—accomplished by the viewers.

As a measure of the effectiveness of PROGRAM DEVELOPMENT IN THE KINDERGARTEN, viewing students will be given a test before the series begins and a second one at the completion of the course. The first test will attempt to evaluate the viewer's knowledge about the kindergarten program before participating in the work of the series; the second test will measure gains.

These two tests, combined with the fifteen analyses of the lessons, will comprise the materials through which evaluation will be made of each student-viewer's work.

Pre-selected lessons from PROGRAM DEVELOPMENT IN THE KINDERGARTEN are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm film or U-Matic videocassette. The previewing package also includes returnable samples of auxiliary materials (tests, analysis guides) for the series.

**Lesson titles for PROGRAM DEVELOPMENT IN THE KINDERGARTEN:**

1. SPYING OUT THE COURSE
2. THE LEARNING ENVIRONMENT
3. A FIRST DAY IN KINDERGARTEN
4. SELF-CHOSEN ACTIVITIES I
5. SOCIAL STUDIES - SCIENCE I
6. MATHEMATICS IN THE KINDERGARTEN I
7. ART: A WAY OF LEARNING
8. IMPLICATIONS FOR LANGUAGE DEVELOPMENT (discussion of selected telecasts)
9. OUTDOOR ACTIVITIES
10. MUSIC IN THE KINDERGARTEN
11. SOCIAL STUDIES - SCIENCE II
12. LITERATURE IN THE KINDERGARTEN
13. SOCIAL STUDIES - SCIENCE III
14. MATHEMATICS IN THE KINDERGARTEN II
15. SELF-CHOSEN ACTIVITIES II
16. IMPLICATIONS FOR PLANNING A TOTAL KINDERGARTEN PROGRAM (discussion of selected telecasts)

**Produced by University of Texas at KLRN-TV in Austin**

# DYNAMICS OF CLASSROOM BEHAVIOR

VC VT

**Twelve, 30-minute programs**

**In-Service**

1. **THE NECESSITY OF INFLUENCE**—Dr. Dreikurs reviews the trend in education from the strict teacher-student relationships of pre-World War II to the more permissive attitude in the classroom today. He equates the present upheaval situation in the schools to the problems of civil rights. He stresses the workability of influence rather than punishment to develop attitude changes in the student.
2. **RECOGNIZING MISBEHAVIOR GOALS**—By analyzing the misbehavior of children, Dr. Dreikurs offers an understanding of the motivation of the individual child. By knowing what a child is trying to achieve by his action, a teacher or parent is better able to redirect this action. Dr. Dreikurs discusses four misbehavior goals: desire for attention; power; revenge; and desire to be left alone.
3. **POSITIVE VERSUS NEGATIVE ACTION**—In order to take positive steps toward helping a child, the adult must remove himself from the child's provocations. Dr. Dreikurs discusses this basic premise in dealing with the four misbehavior goals of children. Members of the class present examples of misbehavior with a description of their responses.
4. **THE ESSENCE OF ENCOURAGEMENT**—Encouragement is the key word in dealing with children. In general, the process of encouragement implies the ability to build on strength and to ignore and to minimize weaknesses. Dr. Dreikurs and his students explore various kinds of encouragement and "non-encouragement".
5. **DEMOCRACY AND ANARCHY**—Dr. Dreikurs discusses group dynamics. He stresses the necessity of creating a group atmosphere in which all students become willing to learn.
6. **THE COLLISION COURSE OF EDUCATION**—Most educators are ill-prepared to solve their problems in school. It is difficult to establish the mean between anarchy and autocracy. Dr. Dreikurs discusses the ability to establish democracy in the classroom.
7. **THE MOTIVATION TO LEARN**—A group of youngsters talks with Dr. Dreikurs. The purpose of the lesson is to find out what they think and, secondly, to demonstrate how to talk to them.
8. **THE STORY OF DANNY**—During this lesson, Dr. Dreikurs demonstrates a method of analyzing a written report of a child's behavior. Adler used this method to train people in increasing their sensitivity and diagnostic ability.
9. **KEY TO UNDERSTANDING**—Dr. Dreikurs discusses the ability of a teacher or parent to exert influence on a child by utilizing the principles of logical consequences.
10. **CASE ANALYZATION**—Most teachers seek an answer to their problem before they understand its nature. By first analyzing the behavior of the child, Dr. Dreikurs demonstrates how to achieve modification of motivation. Merely changing behavior is not sufficient; the teacher has to understand and change the concept and goals of the child which led to the behavior.
11. **THE HANDICAPPED**—This lesson deals with the culturally and physically handicapped child. Three students present their experiences and the problems which they had encountered.
12. **CLARIFICATION AND EVALUATION**—This is a summary of the previous lessons. Dr. Dreikurs clarifies specific points and gives an opportunity for disagreement from the television class.

This fascinating series centers about the forceful style and thoughtful ideas of a highly-skilled teacher—Dr. Rudolf Dreikurs, emeritus professor of psychiatry at the Chicago Medical School.

The programs of DYNAMICS OF CLASSROOM BEHAVIOR were videotaped in a classroom setting at the University of Vermont during the summer of 1969. Led by Dr. Dreikurs, the on-camera class members are drawn—through a series of incisive discussions and revealing demonstrations—to an understanding of student motivation in the classroom.

Dr. Dreikurs, one of the original associates of Alfred Adler, has probably done more than anyone else to keep alive—to teach, demonstrate, propagate and develop further—the specific Adlerian technique of counseling and psychotherapy; that is, the counseling of one person, or even an entire family, before an audience of professional or otherwise interested listeners.

DYNAMICS OF CLASSROOM BEHAVIOR, designed for teachers, principals and counselors, examines the principles of bringing about change in student behavior through encouragement, application of logical consequences, group discussion and use of group dynamics principles.

Among the problems examined during the series: learning and behavior, the slow learner, the underachiever, the acting-out and the passive resistant pupil, and the exceptional and the handicapped child.

A booklet of program summaries, authored by Dr. Dreikurs, accompanies the DYNAMICS OF CLASSROOM BEHAVIOR series. A few quotes from the booklet:

"Children express their sense of equality through their unwillingness to submit to the demands of adults, of teachers and parents. Their situation is similar to the problems of civil rights. The rebellion of children against the dominant adults is part of the rebellion of blacks to white supremacy, of labor to management, women to men. Wherever a group has been suppressed in the past, it now claims its equal rights, demands participation in decision-making . . .

"If one would suggest to teachers to avoid discouraging a disturbing child, they often would not know what else to do. Most of our supposedly corrective measures have a discouraging effect on the child. The techniques of encouraging children to learn is so crucial that a whole semester course in teacher's training should be devoted to it. . . .

"For us, behavior is the real issue because it expresses the goal of the child. We are not interested in behavior modification, only in motivation modification. Merely changing behavior is not sufficient; we have to understand and change the concept and goals of the child which led to the behavior. . . ."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Dr. Rudolf Dreikurs, on-camera lecturer for this series and MOTIVATING CHILDREN TO LEARN and COUNSELING THE ADOLESCENT, died May 25, 1972, in Chicago. He was in his mid-70s.**



**Produced by the Vermont Television Network, Winooski**

# MOTIVATING CHILDREN TO LEARN

**Fifteen, 30-minute programs**

**In-Service**

VT VC

DR. RUDOLF DREIKURS

**MOTIVATING CHILDREN TO LEARN—Program titles and annotations:**

1. **OUR PRESENT EDUCATIONAL DILEMMA**—This introductory lesson presents an examination of the educational environment of today where traditional methods of raising children no longer bring results. Dr. Dreikurs introduces the teleoanalytic approach which deals with the purposes and holistic perception of the total child in his total environment.
2. **CLARIFICATION OF BASIC PRINCIPLES**—A child's personality can be changed through encouragement and by stressing the fact that each individual is worthwhile as he is. By changing a child's motivation, that child becomes better able to find his place without the horrible fear of being inadequate.
3. **DOUGLAS**—During this lesson, Dr. Dreikurs interviews Douglas, his mother and his teacher in an effort to understand why he has difficulties and how he could be helped. The process of encouragement is stressed as one of the essential means by which a child can be helped to change his opinion of himself.
4. **CHANGING THE CHILD'S RELATIONSHIPS AND GOALS**—The first step in changing a child's motivation is observation. By watching the child's reactions, his goals can be determined. Once this is done, concrete recommendations can be made concerning what the parent or teacher can do to help the child. Group discussions are stressed as a method of resolving conflict.
5. **LOGICAL CONSEQUENCES AND PUNISHMENT**—This is the first of five lessons conducted jointly with Mrs. Grunwald. The discussion centers around the basic principle of applying logical consequences and how to distinguish them from punishment. Applying logical consequences and avoiding punishment provides an atmosphere in which children can grow without fighting, without feeling subdued.
6. **CONSEQUENCES #2**—The discussion of logical consequences is continued. The difference between natural and logical consequences are explained. Natural consequences take place without any interference from adults, while logical consequences are arranged by by them.
7. **A LEARNING PROBLEM**—The case of Christopher, age 10, is discussed. He is hyperactive, has difficulties in reading and spelling, tends to forget and is messy. By analyzing the situation, including his family constellation, this becomes a typical case where behavior and learning problems go hand-in-hand.
8. **ENCOURAGEMENT**—A child needs encouragement like a plant needs sun and water. Whatever we do to a child, regardless of how justifiable it may be, its effect will depend to a large extent on whether we have increased his self-confidence or diminished it. The discussion stresses encouragement as a means to restore in the child faith in himself, in his work and in his social worth.
9. **READING DIFFICULTIES**—Teachers are very much alarmed about the many children who fail because they have not learned how to read. In order to help these children, it becomes a question of understanding their entire personality development and not examining their reading difficulties in isolation. The teacher who concentrates her efforts toward the elimination of previous failures and who builds up the child will find that he will learn to read with any method she may use or with the one he responds to best.
10. **EDWARD**—This session consists of an interview with a mother and her son, Edward. This program emphasizes the necessity for family counseling as well as counseling for the child who is misbehaving. Positive recommendations should be given for helping not only the child but also the rest of his family.
11. **GROUP DISCUSSIONS**—In this program, Dr. Dreikurs discusses the effectiveness and the procedure of regularly scheduled group discussion in the classroom. Group discussions are a necessary procedure in the classroom, not only because today the peer group has replaced the authority of the adult, but mostly because without them a true democratic setting cannot be established.
12. **GROUP DISCUSSION**—In this program, five children, ages ten and eleven, are present. They help to demonstrate some of the techniques for a teacher to stimulate an effective discussion.
13. **GROUP DISCUSSION**—A group of children, ages twelve and thirteen, are present for a demonstration of group discussion. Many teachers are reluctant to hold this type of discussion because they feel they are not sufficiently trained. However, as long as a teacher uses common sense, encourages the children to express themselves freely and shows respect for what each child is saying, she is bound to raise the morale of her class.
14. **GROUP DISCUSSION WITH TEENAGERS**—This discussion is different than those before because it centers around the discussion of values. The main topic is the generation gap.
15. **SUMMARY**—Dr. Dreikurs summarizes the information stressed in the previous lessons and defines the main points of the course.

This television series—which demonstrates techniques for motivating children—seeks to help parents and teachers understand children . . . and seeks to show methods of dealing with children in order to assist their positive growth in school.

Television teachers Dr. Rudolf Dreikurs and Mrs. Bernice Grunwald note that the Program Summaries booklet designed for use with the MOTIVATING CHILDREN TO LEARN series plays an important part in full understanding of the televised programs.

The booklet reports and comments on the content of each televised class session. Much of the interaction taking place in the class can only be seen; thus, the motivating principle may not be conveyed openly in the oral comments of the participants. In order to be prepared, viewers are advised to read the booklet comments before viewing the broadcast.

Dr. Rudolf Dreikurs was born in Vienna in 1897 and received his M.D. degree from the University of Vienna. After completing a residency in psychiatry, he became active in the field of social psychiatry. He worked closely with Dr. Alfred Adler in conducting child guidance clinics.

Dr. Dreikurs is Professor Emeritus of Psychiatry at the Chicago Medical School and Director of the Adler Institute of Chicago. He has lectured at colleges and universities throughout the world. Dr. Dreikurs has probably done more than anyone to teach, propagate and develop Adlerian techniques of counseling and psychotherapy—a method that can be considered as being in the forefront of today's social psychiatry.

He is the author of many books including: *The Challenge of Marriage, The Challenge of Parenthood, Fundamentals of Adlerian Psychology, Psychology in the Classroom, Children: The Challenge* (with Soltz), *Logical Consequences* (with Grey), and *Encouraging Children to Learn* (with Dinkmeyer).

Mrs. Bernice Grunwald is an instructor at the Alfred Adler Institute in Chicago, and a public lecturer instructing school personnel all over the country.

She received her B.E. degree from Pestalozzi-Froebel Teacher's College in Chicago; her M.A. from Roosevelt University, Chicago; and a diploma in child guidance and counseling from the Alfred Adler Institute. Mrs. Grunwald was a teacher of socially maladjusted children in Gary, Indiana, from 1948 to 1969 and is now a group discussion leader for under-achievers for the Family Education Association of Chicago. She has been a staff member of Rockford (Illinois) College, LaVerne (California) College, and Oregon State University at Corvallis.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by the Vermont Educational Television Network, Winooski**



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# COUNSELING THE ADOLESCENT

**Ten, 30-minute programs**

**In-Service**

VT VC

"In a day of student activism and rebellion, of increased juvenile offenses, and of the so-called generation gap, it is not surprising that many teachers and counselors have requested that Dr. Dreikurs make a television series on working with adolescents . . . "

So opens the preface to the program summaries booklet for COUNSELING THE ADOLESCENT, the result of those many requests.

As in the other Dreikurs' series distributed by Great Plains National, the setting is a classroom at the University of Vermont. The discussion is incisive and revealing as everybody on-camera —lecturer, students and subjects—participate, react and interreact.

Those familiar with the theoretical background of Dr. Dreikurs' approach—the Adlerian techniques of counseling and psychotherapy—will find COUNSELING THE ADOLESCENT a clear demonstration of how this theory is expressed in practice.

Although the series is aimed primarily at professionals who in one way or another spend a majority of their time in counseling with adolescents, it also should be very helpful to a broad range of people. Professional counselors, counselors-in-training, teachers, psychologists, psychiatrists, pediatricians, social workers, school nurses, school adminitrators, clergy, police, parole officers and parents—as well as adults in general—should find COUNSELING THE ADOLESCENT meaningful.

Pre-selected lessons from COUNSELING THE ADOLESCENT are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassettes. The previewing package also includes a returnable copy of a program summaries booklet for the series.

**The programs of COUNSELING THE ADOLESCENT and their subject/content:**

**1. THE DEMOCRATIC EVOLUTION OF SOCIETY — A discussion of the problems of adolescence in relation to our general cultural upheaval and the need for democratic leadership.**

**2. THE DEMOCRATIC EVOLUTION OF SOCIETY — Continued discussion on the subject with questions by the on-camera class.**

**3. GROUP DISCUSSION WITH NORMAL TEENAGERS — A group discussion about school with one tenth grader and three eleventh graders.**

**4. JUVENILE DELINQUENCY — Discussion of juvenile delinquency and methods of working with resistant youth.**

**5. ROB — An interview with a fifteen-year-old boy who is having academic and behavioral difficulties in school.**

**6. NONI — An interview with a sixteen-year-old girl and her mother . . . with a focus on life style.**

**7. JEFF — An interview with a teacher and a high school student with whom she is having difficulty.**

**8. GROUP DISCUSSION WITH SCHOOL DROP-OUTS — A group discussion with four school drop-outs, ages sixteen to eighteen.**

**9. MARY — An interview with a thirteen-year-old girl and her mother. Problems include staying out late at night and other misbehavior.**

**10. CASE STUDIES — A discussion of case studies dealing with adolescents, presented by the on-camera class.**

**Produced by the Vermont Educational Television Network, Winooski**



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# SCIENCE IN YOUR CLASSROOM

**Fifteen, 30-minute programs**

**In-Service**

This series in science education for teachers is designed to aid the teachers in guiding the children to learn how to produce, collect, evaluate, organize and use information. It supports the thesis that the learning experiences that science can provide should occupy a dominant, or even key, position in the elementary curriculum.

The telecasts are basically motivational. Their aim is to give an overview of the subject, illustrating it with many examples and demonstrations, rather than being a step-by-step explanation of a single science activity. Each telecast includes generalizations about teaching science, which constitute the framework of the series. They are intended to be reference points for developing a personal philosophy and practices relative to teaching elementary school science.

Each television lesson includes studio demonstrations of science activities that can be carried out by children, filmed visits to classrooms in which the children are engaged in these activities, so-called "model" or "laboratory" situations involving children, and, occasionally, interviews with teachers and other persons interested in science at the elementary level. These various experiences show ways in which the main ideas of the lesson can (and have been) put into practice.

SCIENCE IN YOUR CLASSROOM is supported by an extensive study guide which is designed for use by teachers in work sessions and includes materials, lists and report books for these work sessions.

VT VC

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV Teacher
KELVIN DALTON

**SCIENCE IN YOUR CLASSROOM program titles and synopses:**

1. **ELEMENTARY SCIENCE TODAY**—helps the viewer develop a personal set of contemporary educational goals and determines the value of science activities in reaching these goals.
2. **ACTIVITY-CENTERED SCIENCE**—helps the viewer decide what kinds of activities are most appropriate in terms of the goals of their science program and helps in determining the teacher's role in these activities.
3. **PLANNING SCIENCE ACTIVITIES**—helps the viewer develop a procedure for planning the kinds of science activities that they feel are most appropriate to their own general educational goals.
4. **EVALUATING PUPIL PROGRESS**—helps the viewer determine appropriate ways and means of measuring the progress of their pupils toward the goals of their science program.
5. **OBSERVATION**—helps the viewer understand the necessity of giving children every chance to utilize and develop their information-collecting powers of observation.
6. **MEASUREMENT**—suggests methods of introducing children to concepts that measurement is the process of comparing an unknown to a known quantity and that all systems of measurement are arbitrary, although not equally useful.
7. **EXPERIMENTS**—explains the necessity of helping children understand not only the ground rules of experimentation, but its limitations as well.
8. **SUPPLEMENTING DIRECT EXPERIENCES**—helps the viewer in the discriminate use of carefully selected reference materials which enable children to acquire and develop skills of obtaining valid information from sources other than direct experience.
9. **LIVING THINGS IN THE CLASSROOM**—helps the viewer to understand that the study of living things may enable children to better understand how other species manage to survive and through this understanding be better able to make the critical decisions that will insure their own survival.
10. **MODELS AND AUDIO-VISUAL AIDS**—illustrates the use of models and audio-visual materials to reinforce and expand the concepts that pupils develop through direct experience. However, they should not be used as substitutes for direct experiences that are both possible and practical to provide.
11. **COLLECTING AND CLASSIFYING**—helps the viewer to utilize the child's natural desire to collect things in introducing them to the processes involved in classifying things.
12. **THE OUTDOOR LABORATORY**—demonstrates some of the advantages that experience in an outdoor laboratory have over classroom activities designed to meet the same objectives.
13. **THE FIELD TRIP**—helps the viewer understand that field trips are an integral part of the total science program and should provide children with a reasonable amount of freedom to explore their environment as their interests direct them.
14. **NEW PROGRAMS IN ELEMENTARY SCIENCE**—examines the philosophies, goals, methods and materials of some representative new programs in elementary science.
15. **EVALUATING YOUR SCIENCE PROGRAM**—suggests criteria that might be used in evaluating an elementary school science program and summarizes the content and main ideas of this course.

# THE CETO TELEVISION TRAINING FILMS

## Twenty-Four Presentations
## Instruction in Television Production Procedures

VC F

**"In my opinion, the CETO FILMS will find many uses in courses on television production, direction and media technology. I am able to highly recommend them to my colleagues in institutions of higher education . . . ."**

**". . . Using these excellent films as a springboard to discussion and practical exercises, we succeeded in having our educators speak the language of television and produce programs by the end of a four-day training institute. I would heartily recommend the CETO series as an aid to instruction in television production."**

The foregoing are but a couple of comments from educators who have been exposed to the CETO TELEVISION TRAINING FILMS, an outstanding collection of twenty-four films produced by the Centre for Educational Television Overseas (now the Centre for Educational Development Overseas) in London, England.

The CETO FILMS offer wide and varied application on many subjects and at all levels of production training. They will serve as basic instruction in production, direction and presentation techniques for new personnel. They will provide superior upgrading exercises for present production crews. They will offer enriching refresher experiences for "old hands." Or they will merely demonstrate—but in a most vital and vivid way— the skillful and correct use of the medium.

Twenty-two of the CETO TELEVISION TRAINING FILMS are black and white telerecordings . . . two are on color film (see UF-123 and UF-141 below). The presentations range in length from sixteen to thirty-three minutes.

### THE PROGRAM NUMBERS, TITLES AND SYNOPSES:

**(UF-124) WHO DOES WHAT?**—This film outlines the tasks of all involved in production of a television program. The producer is informed of his budget, the production subject matter, the potential audience and scheduling conditions. He and his assistants research the subject, gather the talent and draft a script. Studio services are then contacted for graphics, still photographs and films. A studio rehearsal is planned. At this meeting are gathered the lighting and sound engineers, the floor manager, producer, designer and presenter. The proposed production reaches the studio . . . and the producer is seen already preparing for his next production (approx. 20 minutes).

**(UF-136) FLOOR MANAGEMENT**—The film discussion centers around how the 'expert on experts' uses his tact and skill to organize the many different experts in the studio into a working team. Part of an actual rehearsal is seen in progress, showing how the various difficulties are overcome and demonstrating the techniques used by the floor manager to translate the wishes of the director into operational fact. A floor manager explains the special signs used to communicate with people on the floor when the microphones are 'live' (approx. 32 minutes).

**(UF-125) BASIC SHOTS**—This film deals with the full range of human figure shots from the Long Shot to the Extreme Close-Up. It then considers the framing of shots when two people are involved . . . and those containing three, four and more people (approx. 19 minutes).

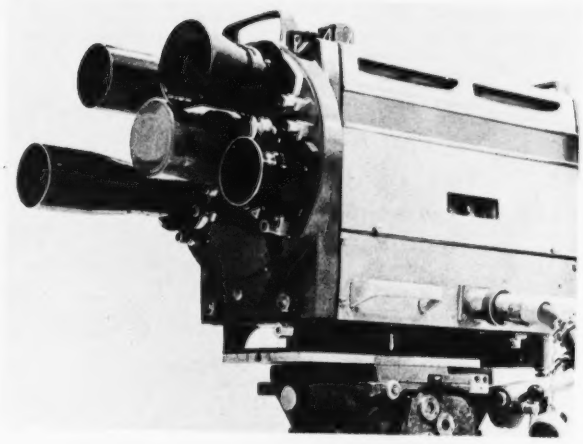
**(UF-128) PRESENTATION TECHNIQUES—Part 1—"PRESENTATION BY . . ."**—This film deals mainly with the performance and appearance of the presenter when addressing the camera directly or when showing the television audience some small object. It begins with some visual tricks showing the ease with which an apparently real image can be destroyed. The presenter then demonstrates and discusses his behavior and delivery, what clothes to wear and how to relate himself to the objects which the audience is viewing (approx. 23 minutes).

**(UF-129) PRESENTATION TECHNIQUES—Part 2—PRESENTER AND STUDIO**—The film deals with demonstrations of situations in which the presenter is required to walk around a large object or along a series of displays. The film's presenter shows how to deal with a number of objects without confusing the picture or the narrative. Maps, models, large diagrams and photographic blow-ups are used in these demonstrations. (approx. 23 minutes).

**(UF-139) PEOPLE TALKING**—The problems of camera direction and composition during an interview-type presentation are dealt with in this film. The factors involved are diverse—cross shooting, the angle of the chairs upon which the subjects are seated, the problem of reverse angle connected with the line of action, head size and matching shots (approx. 27 minutes).

**(UF-130) DEMONSTRATIONS ON TELEVISION: Subject, "Physics on Television"**—One of the most used techniques is demonstration, especially in the subject area of science. This film demonstrates the techniques used by experienced television producers on physics programs. Standard laboratory equipment which is difficult to televise is compared with specially chosen and prepared apparatus. The use of filmed inserts is also demonstrated as are the advantages of splitting the screen or superimposing to show an experiment and its measuring device at the same time (approx. 27 minutes).

**(UF-131) WORDS AND LABELS**—One important aspect of television communications is the written word. There are many techniques for showing printing and writing on the screen. This film considers the best methods generally available, particularly from the viewpoints of the presenter and director (approx. 23 minutes).



**(UF-117) GRAPHICS**—Demonstrated are the main steps in the production of word, photo, and simple animated captions . . . and other graphics in general use—along with advice on how to avoid poor reproduction on television (27 minutes).

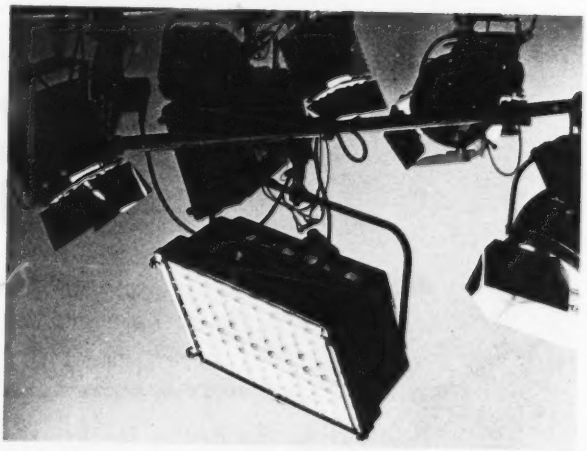
**(UF-135) STILL PICTURES IN ETV**—This film shows some criteria for a good still picture—taking into account shape, composition and grey scale. The use of superimposition of arrows, circles and words is demonstrated, as well as camera movement over a 'photo blow-up' and some fast methods of changing captions. A series of photographs taken on successive days illustrates 'compressed time' while an historical reconstruction is demonstrated by a series of drawings. Choosing between photographs and drawings is discussed. A final example combines good photography, music and camerawork in an artistic whole (approx. 27 minutes).

**(UF-126) CUT OR MIX**—The cut from one television camera to another—looking at the same scene from another angle—is similar to the actual cut made by a film editor before joining two pieces of film taken by the same camera in two different positions. The electronic effect known as the "mix" gives the same relatively gradual change of pictures as that known in the film industry as a "dissolve." This presentation offers useful advice to how to choose between the two manuevers in various situations (approx. 21 minutes).

**(UF-127) SUPERIMPOSITION**—The engineering principles involved in superimposition are explained. Then demonstrated are the various methods of insuring proper line-up of one camera picture with another. The film surveys some of the most commonly found examples of superimposition in which arrows, flashing signs and objects moved by black-gloved hands are used. A simple split-screen effect is also demonstrated (approx. 30 minutes).

**(UF-118) SOUNDS GOOD**—Various microphones and sound mixes are demonstrated and the importance of sound perspective is illustrated. Explained are some of the difficulties encountered in achieving good sound quality in a television studio. A series of demonstrations show how sound can be used to achieve effects which, if attempted visually, could cost a considerable amount of money (approx. 27 minutes).

**(UF-120) USING LENSES—Part 1—THE LENS TURRET**—The four lenses usually found on a television camera lens turret are demonstrated by their uses in 1-, 2-, and 3-shot situations. Demonstrated are problems of perspective, the pitfalls of using angled lenses, and techniques for smooth lens changes (approx. 16 minutes).



**(UF-121) USING LENSES—Part 2—THE ZOOM AND OTHER LENSES**—The film recapitulates the use of the four commonly-used turret lenses and then demonstrates narrow-angle and wide-angle lenses which lie outside this range, showing some of the situations in which these special lenses are vital. Proper use of the zoom lens is demonstrated and its use is compared with that of a tracking camera. Location examples are included to illustrate these lens uses (approx. 25 minutes).

**(UF-119) BASIC LIGHTING**—A small studio set is used to illustrate three and four point lighting. The effect of good and poor lighting is shown as is the effect achieved by lighting changes to portray both bright midday and moonlit night settings (approx. 31 minutes).



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**(UF-134) GOOD LIGHTING—Part 1**—The fundamental principles of modeling a subject by means of light and shade are introduced. The basic three-light arrangement is demonstrated in considerable detail, showing how the positions of the key light, the fill light and the back light are controlled to produce the most satisfactory result. Different ways of lighting the background are explored (approx. 23 minutes).

**(UF-137) GOOD LIGHTING—Part 2**—This film continues the discussion of studio lighting begun in GOOD LIGHTING—Part 1. Unwanted shadows that plague directors are demonstrated and then eliminated. The difference between 'hard' and 'soft' shadows is explained. The three-light arrangement seen in GOOD LIGHTING—Part 1 is extended to the four-light arrangement and the 'modified three-light arrangement' which covers a large studio area. The discussion set presents an interesting lighting problem which is solved by the 'cross key' technique (approx. 28 minutes).

**(UF-138) GOOD LIGHTING—Part 3**—This film shows how the balance of studio lighting is controlled by the faders on a lighting console. The problems arising from a high or a low overall light level are explained and the use of the lens iris is discussed. The limited contrast range needed for a television camera is demonstrated and the implications concerning choice of wardrobe and design of slide captions considered. Ways in which the producer can help the engineer are shown. The limitations of a domestic receiver without d.c. restoration are also shown by comparison with a studio monitor (approx. 24 minutes).

**(UF-122) SETS, CONSTRUCTION AND DISPLAY**—This presentation concentrates on three commonly found production situations. The first is the "Presenter Set" in which one man gives a talk illustrated by still pictures, objects displayed on stands, and demonstrations in the studio and on film. The second is the "Interview Set." This set contains furniture arranged in such a way that the cameras can unobtrusively take interesting shots of the participants. The third is the "Drama Set," in this case the outside of a house and the corner of its garden, including a pond. The film examines in detail the planning and construction of these sets, parts of which are economically interchangeable. The pre-planning arrangements include the use of a model of the studio in which the arrangement of the scenery and electronic equipment can be tried before final selection. Stressed is the necessary spirit of cooperation which must exist between the designer and the lighting and sound engineers (approx. 21 minutes).

**(UF-133) ANIMATIONS IN THE STUDIO**—In the introduction the viewer is reminded of the animations which can be easily contrived using superimpositions from a second camera (see SUPERIMPOSITIONS and WORDS AND LABELS). The film goes on to examine the construction, lighting and use of a simple slide animation which allows a sequence of words or symbols to be revealed on the screen at exactly the right moment. Several other kinds of animation effects which can be produced in a television studio are explained and demonstrated, including such special effects as Moire fringes, the use of magnets and complicated cardboard animations (approx. 25 minutes).

**(UF-140) ANIMATION ON FILM**—This presentation explains the film animation process, step-by-step, and suggests materials which can be used in the construction of a camera rostrum and animation bench. An animated sequence is broken down in stages from the initial idea to the final photography. The techniques used for lighting and photographing this animated sequence are shown in detail (approx. 23 minutes).

**(UF-123) MAKE-UP (a Color Film)**—This film concerns itself with the basic rules of make-up for black and white television. The initial stages—cleansing, applying the foundation, shading, lighting and powdering—are demonstrated on a girl. Shown then are special treatment for the eyes, lips, hair and hands. Two male subjects of contrasting skin color are made-up. Tonal balance in such a situation is stressed as a means of helping the television engineer (approx. 25 minutes).

**(UF-141) MAKE-UP—Part 2 (Color Film)**—This presentation deals with basic techniques used in character make-up to show youth and age. It is also concerned with make-up problems involved in the aging of historical characters. The make-up artist demonstrates—on a 25-year-old woman—the processes used in making her appear as a school girl (age 15), a woman of middle age (45), and as a sixty-year-old woman (approx. 33 minutes).

The CETO TELEVISION TRAINING FILMS are available singly or as a series—on either a sale or lease basis—from Great Plains National.

- **Each of the black and white films may be purchased for $113.50**
- **See videocassette pricing page elsewhere in catalog.**
- **The color films sell for $148.50 (UF-123) and $164.00 (UF-141).**
- **Each of the films may be rented for a Monday-Friday period for $15.00 (This $15.00 may be applied to purchase if such is accomplished within a 90-day period)**
- **Cost-free previewing privileges are** not **in effect for the CETO TELEVISION TRAINING FILMS.**

*NOTE: All of the CETO FILMS are protected by world-wide copyright and may not be copied or electronically transmitted in any manner. Exclusive distribution rights for the material in the United States and Canada have been granted Great Plains National.*

*The charging of an admission price to view the CETO TELEVISION TRAINING FILMS is prohibited.*

*If the CETO TELEVISION TRAINING FILMS are sub-leased in any manner, additional royalty payments must be made to both Great Plains National and the Centre for Educational Television Overseas.*

**Produced by the Centre for Educational Television Overseas in London, England**

# READING THROUGH TELEVISION

**Twenty-four, 15-minute lessons**
**Ungraded**

VT VC

The primary purpose of the READING THROUGH TELEVISION series is two-fold:

—The development and testing of a pictorial language to accompany, support and control—through modern media—the beginning stages in reading and learning a language; and

—The provision of means by which these early stages can lead to a broadening and enlarging of man's capacity to read and understand.

Each of the video tape lessons of READING THROUGH TELEVISION performs an independent teaching task even when it goes unsupported by text or teaching aid. The telecourse provides the minimal essentials of reading and writing standard English—starting from zero knowledge.

To drop-outs and discouraged underachievers it brings a new perspective and a new hope by simplifying the learning task and limiting the field of endeavor so success can be experienced from the start. READING THROUGH TELEVISION provides enough reinforcement to teach and reteach elementary reading skills, enabling participants to move with confidence from screen to printed page.

A wealth of supportive instructional materials is available for use with READING THROUGH TELEVISION. Included are books, recordings, filmstrips, sound motion pictures, audio tapes and workbooks. Contact Great Plains National for complete information on these materials.

Television teacher of READING THROUGH TELEVISION is I. A. (Ivor Armstrong) Richards, University Professor Emeritus at Harvard University. Throughout his career, Mr. Richards has been an influential figure in the literary world, with special interests in the writing of poetry and the development and teaching of literary criticism. He has also devoted a major portion of his time to the design of programs such as READING THROUGH TELEVISION, for beginning reading and second language teaching.

Mr. Richards was the recipient of the American Academy of Arts and Sciences' Emerson-Thoreau Medal for 1970. The award is made for distinguished achievement in the broad field of literature.

The first four lessons of READING THROUGH TELEVISION **(Programs One through Four)** visually display the meanings of a sequence of simple sentences uttered clearly on the sound track . . . with pauses for repetition. The viewers encode samples of the oral discourse in script, beginning with sentences composed of words using only seven letters of the alphabet, and building gradually with additional letters.

An unsophisticated learner is given a chance to come to terms with the conventions of writing, step by step. He sees how it is done. Spelling and punctuation, without being formalized through use of puzzling terms, build themselves into his experience. Repeating what he sees and hears, he is actively learning and acquiring for himself standard speech habits and the foundations of reading and writing.

In the balance of the lessons **(Programs Five through Twenty-Four)** a structural framework for the Language is assembled. All sentences studied are first presented orally, with picture-commentary and pauses for exact repetition of what is heard.

Accurate listening and retention of what is heard prepare the learner to see the relation of living language to its written form, and to respect the conventions that allow a reader to restore the spoken word from its encoding.

Idiomatic language, contractions, colloquial expressions and even interrogative, imperative and exclamatory sentences are postponed until the word order and the structural essentials of expository discourse in the common statement patterns of English have been displayed. Tense is made comprehensible as a concept by contrastive use of statements in future, present and past time.

Wherever it can help to expose syntactic-semantic relations within a sentence, animation is introduced into the stick-figure commentary that accompanies the sentence sequences. The viewer—listening, looking, repeating and finally testing his comprehension of what he is studying—begins to see how language works.

Each of these lessons opens with a look at the pages of *English Through Pictures, Book 1,* upon which the instruction is based. A finger points the order in which the sections of the page are to be read. The pages are then dramatized by on-screen actors who demonstrate the meaning of the pages and bring out essential relations of sentence to sentence.

The lesson for the day is then presented on cartoon film. New vocabulary and structure elements in the pages that have been dramatized are employed in a chain of thirty to forty related sentences with stick-figure commentary, spoken, illustrated and paused for repetition by the viewer.

But, where syntax in the introductory lessons was held to minimum essentials, this second grouping of lessons adds common patterns to the learner's repertoire, elaborating each by displayable stages.

Many underachievers taking this program as a review or "clean-up" course will read more widely and perhaps write in a more ambitious vocabulary even while they are following the course. Phonic skills are built into the course to make formal drills unnecessary. Learners cannot tell you how they acquire the skill to attack new words, but attack them they do, each moving into new territory largely at his own initiative and his own rate.

Sample previews of pre-selected lessons from READING THROUGH TELEVISION are available for free previewing from Great Plains National.

**Produced by Language Research, Inc., Cambridge, Massachusetts . . .**
**in cooperation with the Ford Foundation**



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college

# Chicago's TV COLLEGE

Most of the courses found in this section of the Great Plains catalog were produced by Chicago's TV College. This grouping of 14 college telecourses (most of them at the first and second year levels) is significant not only from the quantity and quality standpoint but also from the fact that Chicago's TV College has agreed to grant college hour-credits to users of the courses who may not be affiliated with a degree-granting institution.

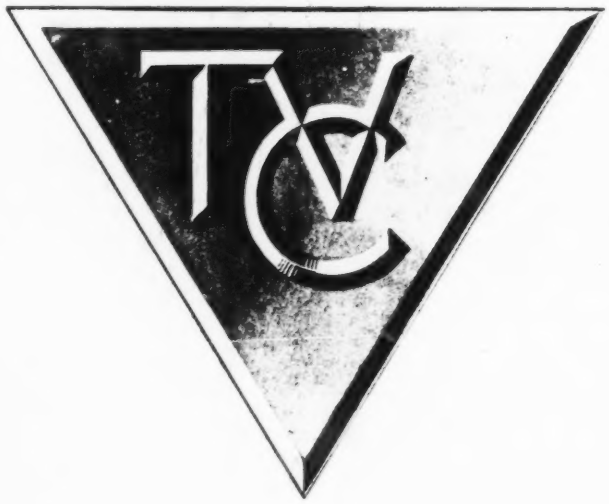
**Most of the Chicago telecourses contain thirty, 45-minute lessons and are intended as "total teaching." The basic lease-fee structure and policies of the Library, as outlined in the General Information section of this catalog, also apply to the college material.**

It should be noted, however, that one of the Chicago courses contains commercial film segments which would necessitate clearance by the individual using institution. This would, of course, involve additional costs. A listing of these segments appears below.

For those who might use the courses and are not affiliated with a credit-giving educational institution—and who wish to receive credit through Chicago's TV College—the student cost would be a $5 registration fee plus $25 per credit hour taken. This figure includes the cost of a comprehensive study guide which accompanies each course. Also, in the case of taking the course for credit with TV College, registration forms and information would be supplied by TV College but with the actual registration procedure under local control.

A student must be a high school graduate to take any of the Chicago courses . . . or, if he is 19 years of age or over and not a high school graduate, he will be registered as a student-at-large. After such a student has successfully completed at least 15 hours of study and maintained at least a C average, he will be accepted as a regular student. Also, in the case of students working for Chicago credit hours, regular section teachers from the TV College would be assigned, to whom the student would send his mail assignments and examinations.

Chicago's TV College has had a remarkable record of acceptance and success since its inception in 1956. More than 100,000 persons have registered for more than 150,000 courses since that time—and more than 75 per cent of the registrants have completed their course work.




**Dr. James Zigerell, dean of Chicago's' TV College, notes that by sharing its videotaped TV courses with schools lacking resources in certain academic areas, the Chicago school is providing a service to the national educational community at a time when educational facilities are undergoing considerable strain.**

Please direct all additional information inquiries regarding the Chicago TV College courses directly to the Great Plains National ITV Library in Lincoln, Neb.

# BUSINESS WRITING

## Thirty, 45-minute lessons

## Eng. 105

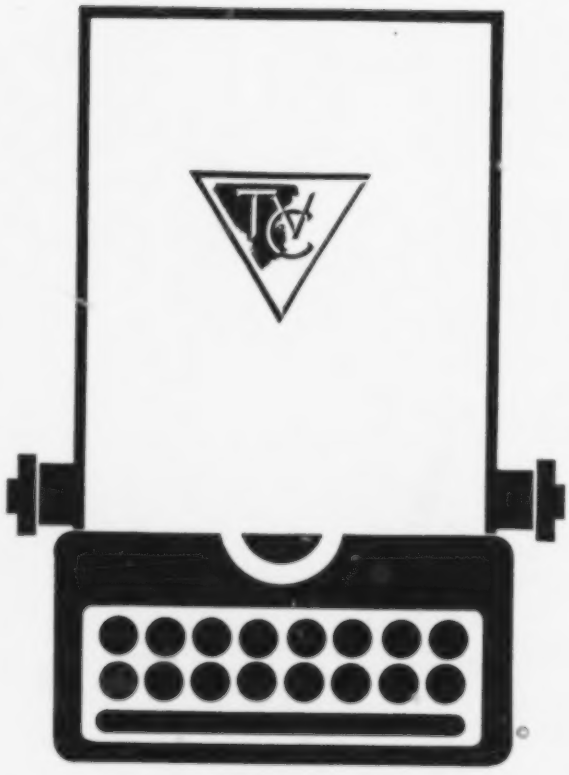
How can I get a personal favor done? What do I say when I want to complain about an unsatisfactory product or service? What's the best way of collecting money? How do I answer this job-ad in the paper? Is there a preferable way of refusing a request? What do I write when I want to present a new idea to the boss? What must be included in a business report?

These and many questions like them are answered in BUSINESS WRITING. But, of more importance, the thought process behind the various kinds of business communication is explained so the student can see something of the psychology of business letter writing. Since many of the problems that confront businessmen and women also confront private citizens, the course is helpful in two areas. Thus this course studies all forms of business writing—from simple orders to involved reports.

The television teacher, Anthony J. Brenner, has been employed by the Charles Pfizer Corporation, where he trained new salesmen in oral and in written communication. In 1954, he worked with the Vick Chemical Company in a similar capacity.

He joined the English faculty at the Wright Branch of the Chicago City College in 1961, where a good deal of his work has to do with business letters and reports as well as with the writing of technical reports. He is also the author of several English texts. Mr. Brenner holds a B.A. and M.A. from St. Louis University. He is a lecturer in business correspondence in the DePaul University School of Business and a consultant to Chicago business and industrial firms on business correspondence.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



VC VT

OUTLINE OF COURSE:

Units and Lesson Topics

**UNIT I: NEUTRAL, GOOD-NEWS MESSAGES**

1. Introduction
2. Appearance and Style of Letters
3. Direct Inquiries
4. Replies to Inquiries
5. Analysis of Student Letters
6. Orders and Acknowledgements; Credit Approvals
7. Claims and Adjustments
8. Special Goodwill Letters

**UNIT II: DISAPPOINTING MESSAGES**

9. Refusing the Request
10. Incomplete, Indefinite Orders
11. Delays, Back-Ordering, Refusing Orders
12. Analysis of Student Letters
13. Refusing the Adjustment
14. Compromising the Adjustment
15. Refusing Credit

**UNIT III: PERSUASIVE MESSAGES**

16. Special Requests and Persuasive Claims
17. Unsolicited or Prospecting Sales Letter to Consumer
18. Unsolicited or Prospecting Sales Letter to Dealer
19. Analysis of Student Letters
20. Early Stage Collections
21. Middle-Stage Collections
22. Last-Stage Collections

**UNIT IV: LETTERS ABOUT EMPLOYMENT; REPORTS**

23. Analysing Yourself, the Job and the Prospective Company
24. The Data Sheet
25. The Prospective Application
26. The Invited Application
27. Analysis of Student Letters
28. Memo Reports
29. Letter Reports
30. General Review

**TEXTBOOKS:**

Menning and Wilkinson. Communicating Through Letters and Reports. Richard D. Irwin, Inc., Fourth Edition, 1967

Reid and Wendlinger. Effective Letters. McGraw-Hill Book Company. Paperback.

**MATERIALS:**

Supply of 8½ by 11 self-mailers.

# TYPEWRITING

**Thirty, 30-minute lessons**
**Bus. 117**

The typewriter is no longer just a copying device. Nowadays it is a writing instrument. The ability to type is a necessity for modern written communication.

This TYPEWRITING telecourse will give the viewing student practice in basic typing skills, these being: control of the machine, whether it be manual or electric . . . setting up letter and envelope forms . . . setting up tabular, manuscript and report forms . . . and composition practice while seated at the typewriter. Speed and accuracy are stressed throughout the course.

Television teacher for TYPING is Professor Guy Richards of Chicago City College's Loop Campus.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

VC VT

**AN OUTLINE OF THE COURSE: Units and Lesson Topics**

**UNIT I: KEYBOARD CONTROL**
1. A S D F and J K L ; Keys
2. E U G and Right Shift Keys
3. R H . and Left Shift Keys
4. I O T Keys; Counting Errors
5. C M , : W Y V N Keys
6. X P B / ? Z Q - Keys

**UNIT II: SKILL DEVELOPMENT**
7. Skill Drills; Vertical and Horizontal Centering; Typing all Capitals
8. Skill Drills; Paragraph Centering; Block Centering; Spread Centering

**UNIT III: NUMBER KEY CONTROL**
9. 1 2 3 4 5 6 7 8 9 0 Keys
10. ½ ¼ 5 6 Keys; Centering Review

**UNIT IV: SKILL DEVELOPMENT**
11. Selective Practice; Margin Bell
12. Selective Practice; Word Division
13. Selective Practice; Word Division (continued)

**UNIT V: CORRESPONDENCE, TABULATIONS AND MANUSCRIPTS**
14. & ( ) and Blocked Business Letters
15. " ' and Blocked Personal Letters
16. # % — and Basic Open-Style Tables
17. $ ¢ @ and Column-Headed Tables
18. ! = + * and Basic Report Forms
19. Constructed Symbols; Enumerations
20. Review: Letter, Table, Manuscript

**UNIT VI: SKILL DEVELOPMENT**
21. Selective Practice; Centering on Line
22. Selective Practice; Insertions
23. Selective Practice; Corrections

**UNIT VII: POSTAL CARDS, FORMS, MANUSCRIPTS**
24. Plain and Fill-in Postal Cards
25. Addressing Envelopes; Attention and Subject Lines
26. Interoffice Memorandum Forms
27. Invoice and Telegram Forms; Carbons
28. Revision Marks; Unbound Reports; How to Erase
29. Bound Manuscripts, with Footnotes
30. Review: Letters, Forms, Reports

**TEXTBOOKS:**
Lloyd, Rowe and Winger. Gregg Typewriting for Colleges, Complete Course. **Gregg Division, McGraw-Hill, 2nd Edition, 1964.**
Workbook I to accompany Gregg Typewriting for Colleges, Complete Course. **2nd Edition.**

**EQUIPMENT AND MATERIALS:**
* Any make typewriter, electric or manual
* A ream of 8½ x 11 inch white typewriting paper
* A manila folder, approximately 9½ x 12 inches
* A typewriter eraser and eraser shield
* Several sheets of carbon paper



Produced by Chicago's TV College at WTTW-TV

# EDUCATIONAL PSYCHOLOGY

## Thirty, 45-minute lessons

## Educ 203

In this course, the student views the child as a learner on the road to maturity.

The series focuses first on the learning process in the child as a subject for scientific investigation; second, on the tools of investigation provided by modern psychology; and third, on the qualities desirable in those to whom the teaching of the child is entrusted.

The course has a developmental emphasis throughout and is oriented in particular both to the needs of the child and to the forces which motivate him to learn and adjust.

In brief summary—"Educational Psychology" surveys the maturing child. It accomplishes this by examining forces that affect the child's learning and adjustments and by showing how the methods of psychology can be used to evaluate an educational program.

The course is oriented toward the needs of children and their development but, because the teacher's role is so important to the wholesome development of the child, attention is also given to the teacher's mental health and professional growth.

Designed for undergraduates intending to become teachers, the course presents fundamental principles from the specialized areas of psychology, a knowledge considered to underlie effectiveness in teaching. The course also provides a practical review of current research and developments in the field of educational psychology.

Parents may also find in the presentation many insights into the development, adjustments and learning processes of their children.

AN OUTLINE OF THE COURSE: Units and Lesson Topics

**UNIT I: APPLIED PSYCHOLOGY**
1. Psychology and Education

**UNIT II: GROWTH AND DEVELOPMENT**
2. Growth and Development
3. Problems of the Handicapped
4. Critical Years of Adolescence
5. Development of Values and Attitudes
6. The Teenager
7. Social Mores and Sex Information
8. Juvenile Delinquency

**UNIT III: LEARNING**
9. Animal Learning
10. Operation Headstart
11. Motivation
12. Motivation
13. Learning and Vocational Choice
14. New Learning Methods and Techniques
15. The Gifted and Talented Child
16. Sociometrics and Group Dynamics
17. Physical Environment of the School
18. Mental Handicaps and Speech Defects
19. Learning to Read

**UNIT IV: ADJUSTMENT**
20. Development of Basic Personality
21. Personality and Adjustment
22. Discipline
23. Social Maladjustment
24. The Dropout
25. The Child as an Individual

**UNIT V: EVALUATION**
26. Psychological Tests
27. The Teacher-Parent Conference
28. Importance of School Marks

**UNIT VI: PSYCHOLOGY OF THE TEACHER**
29. Personal-Emotional Problems of the Teacher
30. The Professional Role of the Teacher

**TEXTBOOKS:**
Morse, William C., and G. Max Wingo, **Psychology and Teaching** (Scott Foresman, 1969). Feather, B., and W. S. Olson. (Ed.) **Children, Psychology and the School: Research and Trends** (Scott Foresman, 1969).

VT VC

**TV TEACHER BRYANT FEATHER** is on the staff of Illinois Teachers College—Chicago (South). He took his Ph.D. from the University of Colorado and has been in the teaching and administrative fields for 17 years at public and private schools and colleges. Dr. Feather has also spent a number of years in private psychological practice and consultation. He spent several years of his post doctoral residence in Europe and has traveled extensively in South America, Mexico and the Caribbean region. Dr. Feather has also had substantial radio and television exposure in the Chicago area acting as a consulting psychologist on a number of commercial and educational television programs. He is currently Director of Motivation Management, a group of Chicago psychological consultants; a lecturer in the Central YMCA Adult Education Program and Director of the Family Living Institute.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Chicago's TV College at WTTW-TV**



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# COMMUNICATIONS & EDUCATION

**Thirty, 30-minute lessons**
**College, In-Service, Adult**

VT VC

Mass media communications and their relationship to education and society is the focal point of COMMUNICATIONS & EDUCATION, one of the most vital and interesting telecourses now being distributed by Great Plains National.

Charles A. Siepmann, Professor Emeritus at New York University's School of Education, and noted educator, author and broadcaster, is television teacher. Though produced primarily for presentation at the college level, COMMUNICATIONS & EDUCATION has acknowledged value as an in-service teacher education series or as a general adult viewing experience.

A lesson from the series captured a first place award in the 1968 Ohio State IERT (Institute for Education by Radio-Television) Awards competition. The IERT Awards are presented annually to cite excellence in educational, informational and public affairs broadcasting. The award citation read: "An authority and gifted performer (Professor Siepmann) is given full freedom to communicate ideas supported only by essential but minimum visuals. A clear, dynamic and uncluttered presentation of a vital topic."

In his writing, Professor Siepmann has urged the harnessing of the enormous potential of the mass media—a potential for havoc as well as for good. It is with the people, the Professor notes, that the responsibility lies for beneficial use of this powerful force. Distinguished guest interviews and on-location film supplement the Professor's lectures in COMMUNICATIONS & EDUCATION.

Great Plains Library has exclusive distribution rights for COMMUNICATIONS & EDUCATION in 49 states (New York state excluded). The telecourse may be leased from Great Plains either as a full 30-lesson unit . . . or as a pre-determined segmented series of 19 lessons (Lessons 1 through 17 and Lessons 29 and 30).

A study guide authored by Professor Siepmann is designed for use with the course. It contains a precis of each lecture plus reading lists.

**Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.**

CHARLES

A.

SIEPMANN

**Here are lesson numbers, titles and topical briefs on the lessons comprising COMMUNICATIONS & EDUCATION:**

**1. RACE AGAINST TIME (Introduction)**—Not only have times changed but the time necessary for change to occur has been compressed. Among the significant changes: atomic energy, increased leisure time, a moral vacuum. These changes relate to the functioning of education and communications.

**2. DEMOCRACY**—What happens when the rights of an individual conflict with society? Is this the issue . . . or is democracy a belief in and commitment to the sanctity of the individual?

**3. THE COMMUNICATIONS REVOLUTION**—The revolution is like that of a mountain range with several towering peaks: the eruption's recency, the scale of revolution, specialization, obsession with the here and now, the growing power of the mass media, the new freedom of the press and the new significance of propaganda.

**4. BROADCASTING: 30 YEARS RETROSPECT**—A brief glance at the history of broadcasting, including a commentary on broadcasting's influence on our business, culture and leisure life.

**5. GIVING THE PUBLIC WHAT IT WANTS**—Equitable program service should include the widest variety of experiences or an attempt to meet four basic needs: entertainment, practical information, knowledge and awareness, and experience in depth.

**6. FREEDOM OF SPEECH**—Is it divisible or absolute? The free pursuit of fact and values seems a human duty not to be interfered with.

**7. FREEDOM OF THE PRESS**—Are freedom of speech and press synonomous? They were originally, but with the invention of the modern press, the situation changed. The unresolved dilemma rests between government sanction and consumer education.

( CONTINUED )



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# COMMUNICATIONS & EDUCATION

**8. NEWSPAPERS' NEW ROLE**—A conversation with Alistair Cooke concerning: the implications for newspapers as to the public's reliance on TV as a source of news . . . and the importance of newspapers not as a branch of profit-seeking enterprise but as a public servant.

**9. FREE PRESS AND FAIR TRIAL**—Two of our most traditional rights—freedom of press and due process of law—conflict with each other. The situation has been aggravated by the communications revolution.

**10. BROADCASTING: TV'S RIGHTS OF ACCESS**—Should TV cameras be admitted to court room proceedings? Does the satisfaction of normal interest of people in trials conflict with a larger right of someone else? The Billie Sol Estes trial serves as a departure point for discussion.

**11. PRIVACY AND THE RIGHT TO KNOW**—The struggle between privacy and electronic devices is an ever-increasing problem. The climate of opinion and the role of mass media as they set a tone of decent regard for the rights of the individual are key factors in the problem.

**12. CENSORSHIP AND OBSCENITY**—Both prior censorship and punitive censorship are now concerned almost wholly with obscenity which has never been adequately defined. Legal means seem unworkable because of lack of clear definition. Other means are needed.

**13. PROPAGANDA: MEANING AND SIGNIFICANCE**—Propaganda has become a dirty word because of its misuse. We must be aware of it, however, because of its power.

**14. PROPAGANDA: ITS POWER**—Propaganda can result in four outcomes: nothing, conversion, precipitation or confirmation. The outcome is achieved through success of saturation, repetition and association with the receiver's susceptibilities. In large measure, the success of propaganda is related to education's failure to teach logic.

**15. PROPAGANDA: INTERNATIONAL AND DOMESTIC**—If people had electronic ears, they would be deafened by the international babel of propagandists. Domestic propaganda is clearer. Can politics be merchandised like products? Will it?

**16. PROPAGANDA: SECTION 315**—The equal time provision of the Communications Act creates a sensitive issue especially at election time. Section 315 and its implications are related to the larger social problems of the cost of running for office and the whole question of controversial issues.

**TV TEACHER CHARLES A. SIEPMANN (left) is shown with on-camera guest Alistair Cooke during taping of a lesson from COMMUNICATIONS & EDUCATION. Dr. Siepmann has written numerous articles about broadca ting and its relation to education—as well as its effect on our society. In addition, he has authored several reports and studies of educational television in the United States, West Germany and Canada. COMMUNICATIONS & EDUCATION was a top winner in the 1968 Ohio State IERT competition.**

**17. MASS COMMUNICATIONS: EFFECTS**—The difficulties facing the social scientist in communications research are: each method of communications has a different influence on different people . . . and how the effects of mass communications can be isolated from other influences. About all that can be said is: effects are dependent on who says what to whom, how, when and in what situation.

**18. EDUCATION: ITS MEANING**—Only the gifted teacher can make the dry bones of education live. There are too few gifted teachers . . . they are mostly born, not made. Training is not education. Education is a slow, lifelong process.

**19. EDUCATION: TO TEACH**—The factors aggravating education are many: the unprecedented claims of a technological age on education, the student bulge, teacher shortages and physical equipment. Wanted: a change of heart, release of federal funds and use of modern teaching resources.

**20. EDUCATION: THE REALITIES**—The realities stem from the public's indifference, the low estate, status and competence of teachers and the burden placed on education. These can only be alleviated by a renovation of policies and practices.

**21. GROWING UP IN AMERICA**—A conversation with Edgar Freidenberg, noted author-social psychologist, who maintains that the public schools are designed for conformity and to kill a love of learning in students.

**22. THE COMPREHENSIVE HIGH SCHOOL**—A conversation with noted educator-author James B. Conant. The wide disparity among schools and states in many important areas of education is indicated.

**23. A CONVERSATION WITH JAMES E. ALLEN**—The Commissioner of Education of the State of New York explores areas of improving local and state relationships, teacher training and professionalism . . . and equal educational opportunities.

**24. THE CASE FOR ITV (NO. 1)**—The demands on education have strained our physical and human resources. We need ways and means of conserving and redeploying skills and a more equitable distribution of excellence. Television can do this.

**25. THE CASE FOR ITV (NO. 2)**—Order, clarity and pace are characteristics of any good lesson—including television. Television forces these values on the television teacher. Lessons are used for enrichment, direct teaching and team teaching.

**26. ITV: AN ORGANIZATION**—A conversation with James Brish, superintendent of schools of Washington County, Maryland, where, with the help of the Ford Foundation, a county-wide closed circuit system has been used for instruction for more than ten years.

**27. ITV IN HIGHER EDUCATION**—Television has been used notably in varied ways in higher education: Chicago Junior College, medical and dental schools, teacher training and required classroom courses. The advantages: first rate instruction and redeployment of faculty.

**28. ELECTRONIC RESOURCES**—A conversation with Ira Singer, assistant superintendent for instruction in the West Hartford, Connecticut, schools, where a sophisticated system of electronic retrieval of information is now being developed.

**29. ETV AND LIFE LONG EDUCATION**—The problems of institutional education and the dangers of mass media can be dealt with together by using television to provide: an improvement in the necessary and continuing search for knowledge . . . and an awareness that a democracy needs to survive.

**30. THE CONCLUSION**—The world is the aggregate of all of us. "The fault, dear Brutus, is not in our stars but in ourselves . . ." We do not "hold these truths to be self-evident" but need to learn to hold our own beliefs again. But "the road is always better than the inn."

**Produced by the New York State Education Department . . . and Educational Broadcasting Corporation at WNDT-TV in New York City**

# DATA PROCESSING

**Thirty, 45-minute lessons**

**Data Proc. 101**

**VT VC**

**AN OUTLINE OF THE COURSE: Units and Lesson Topics**

**UNIT I: INTRODUCTION TO DATA PROCESSING**
1. The "Why's" of Data Processing
2. History of ADP and Introduction to Unit Record Data Processing
3. The Recording Machines
4. Classifying, Calculating and Summarizing Machines
5. Unit Record Applications

**UNIT II: THE COMPUTER AND HOW IT WORKS**
6. Introduction to Electronic Data Processing—The Computer
7. How Computers Work
8. Input/Output Devices
9. Input/Output Devices (continued)
10. Input/Output and Secondary Memory (concluded)
11. Computer Memory and Data Representation
12. Central Processing Unit—The Computer's Arithmetic
13. Central Processing Unit—Logic and Control

**UNIT III: INSTRUCTING THE COMPUTER**
14. Instructing the Computer
15. Record Layout and Print Chart
16. Introduction to Flowcharting
17. Flowcharting (continued)
18. Flowcharting (continued) . . . and Introduction to Decision Tables
19. Decision Tables and Introduction to Computer Programming
20. Machine Language Programming
21. Machine Language Programming (continued)
22. Machine Language Programming (concluded)
23. Symbolic Programming—Assembler Language
24. Problem Oriented Languages—COBOL
25. Problem Oriented Language—FORTRAN
26. Problem Oriented Languages—Report Program Generator RPG

**UNIT IV: APPLICATIONS AND CAREER OPPORTUNITIES**
27. Instructing the Computer and the Operating System
28. Computer Applications—Career Opportunities
29. Teleprocessing and Time Sharing Systems
30. Review

**TEXTBOOK:**
**Feingold, Carl.** Introduction to Data Processing. **Wm. C. Brown Co., Dubuque, Iowa.**

Whether one considers the computer master or servant, it now bakes our cakes . . . issues our pay checks . . . sends men to the moon . . . and, once a year, casts a mechanical eye on our income tax returns; therefore, can any responsible citizen afford to ignore data processing?

This DATA PROCESSING telecourse will acquaint the viewing student with the basic principles of data processing . . . with the equipment itself and what it can do . . . and with the skills and techniques necessary to make the machines function.

Television teacher for DATA PROCESSING is Professor Hyman Speck of Chicago City College's Loop Campus.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Chicago's TV College at WTTW-TV**

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# AMERICANS FROM AFRICA: A HISTORY

**Thirty, 30-minute lessons**

**(College, Senior High or Adult Level)**

VT VC

This series—AMERICANS FROM AFRICA: A HISTORY—is aimed at developing better understanding among students by increasing their awareness of the part that *all* Americans have played in the making of this nation. By emphasizing the historical role of the American Negro, generally omitted from schoolbooks, the series seeks to contribute to an easing of the tensions and an understanding of the present-day crises.

The television teacher is Dr. Edgar Allan Toppin, professor of history at Virginia State College in Petersburg since 1964. Highly regarded in the field of Negro history, Dr. Toppin has authored and co-authored a number of articles and books on the subject.

The three stated aims of AMERICANS FROM AFRICA: A HISTORY . . .

—To make students and other viewers aware of the significant role played by Americans from Africa in the development of this country and to provide them with a basis for appreciation of the important contributions made by Negroes to American life and culture.

—To assist teachers in broadening their own knowledge of the neglected subject of Negro history, thus enabling them to present in their classrooms a more informed analysis of the crises now confronting this nation.

—To provide all viewers with a broader perspective for assessing the demonstrations and disturbances currently featured in the news media.

Dr. Toppin notes in an introductory message appearing in the teacher's guide that accompanies the telecourse:

"One of the great strengths of the United States lies in the fact that many persons of different colors, national origins and creeds combined their diverse talents in the building of our nation. Yet, surprisingly few persons are well-informed of the contributions of this significant segment of the population—those whose ancestors came here from Africa. This series tries to correct that deficiency by showing the role played by persons of African descent in the development of America.

"Since the American Negro was one-fifth of the population in 1790 and is one-ninth today, his story is no small part of the history of America . . . Emphasis throughout will be on the major forces and developments that shaped the national destiny and the lives of black and white Americans. Events involving groups and individuals will therefore be taken up not in isolation but in the total context of the historical period of which they are an indivisible part.

". . . you can not play the piano well without striking both the black and white keys. The proper history of America must strike all keys. This series hopes to do just that . . ."

**TV TEACHER EDGAR ALLAN TOPPIN, before coming to Virginia State College in 1964, taught at such institutions as Alabama State College, The University of Akron, North Carolina College and Western Reserve University. He is the author or co-author of more than forty articles and reviews . . . and of three books: "Pioneers and Patriots," "A Mark Well Made" and "The Unfinished March." The timely and interesting content of AMERICANS FROM AFRICA: A HISTORY is further enhanced by Dr. Toppin's well-reasoned and unemotional teaching approach. Dr. Toppin, a native New Yorker, holds degrees in American history from Howard University (B.A. and M.A.) and Northwestern University (Ph.D.).**

OUTLINE OF THE COURSE: Lesson numbers and titles:

1. African Beginnings
2. West African Kingdoms, Life and Impact
3. Slave Trade from Africa to the Americas
4. Africans in Latin America: Explorers and Citizens
5. Slavery in the Southern Colonies
6. Slaves and Freemen in the Middle and Northern Colonies
7. Black Men in the American Revolution
8. Afro-American Achievers in the Revolutionary Era
9. Rise of the Cotton Kingdom
10. Plantation Slavery and Urban Negroes
11. Slave Life
12. Day-by-Day Resistance and Slave Revolts
13. Black Contributions, Early 19th Century
14. Frederick Douglass and Afro-Americans in the Abolitionist Movement
15. Slavery Issue and the Coming of the Civil War
16. The Black Man in the Civil War
17. Freedmen and Black Codes
18. Carpetbag Regimes and "Negro Rule"
19. Booker T. Washington and the Atlanta Compromise
20. Racism, Disfranchisement and Jim Crow
21. Afro-American Achievers: Late 19th Century and Early 20th Century
22. Northward Migration and Urban Conflict
23. W. E. B. DuBois and the Niagara Movement
24. NAACP, Urban League and Early Battles for Rights
25. World War, Garveyism and Negro Cultural Renaissance
26. The New Deal and the Afro-Americans
27. Era of Change: Progress and Achievements during World War II and After
28. Desegregation Decision: Forerunner and Enforcement
29. Martin Luther King and the Civil Rights Movement
30. New Militancy and Black Power

This series took a 1970 IERT Award for excellence in educational programming. The IERT Award citation reads: "A timely, objective and authoritative treatment of a critica social problem. Highly controversial issues are frankly, clearly and logically explored in an atmosphere of controlled emotions. Resourceful in the use of interview, folk music and other elements to supplement and reinforce the lecture."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV**



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# GENERAL HUMANITIES

**Thirty, 45-minute lessons**
**Hum. 201**

People are daily confronted with things designed to affect them "humanly," to move their minds—things they look at, listen to, read, or see performed. This course, GENERAL HUMANITIES, is designed to help develop the skills of perception and criticism which one needs to grasp these things and enjoy them more completely.

The paintings, buildings, music and literature studied are approached as self-contained works of art, not as examples of art history. But the separate works and the different arts are compared with each other in terms of materials and organization. No previous background in any of these areas is necessary.

The television teacher is Edmund J. Dehnert. He received his Bachelor of Music from DePaul University in 1955 and his Master of Arts degree in music there in 1956. In 1963, he received a Ph.D. in musicology from the University of Chicago. He is an associate professor at the Chicago City College.

Dr. Dehnert was awarded the *Dictionary of International Biography* Certificate of Merit "for distinguished service to music" (London, 1967). He was also elected to the *Two Thousand Men of Achievement* (London, 1969) and has published articles in various scholarly journals, including the *Journal of Aesthetics and Art Criticism.*

Pre-selected lessons from this series are available for no-cost no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

DR. EDMUND DEHNERT

AN OUTLINE OF THE COURSE:

Units and Lesson Topics

**UNIT I: INTRODUCTION**
1. What are the Humanities?
2. Panel Discussion of the Problems of the Artist as a Creator

**UNIT II: THE VISUAL ARTS**
3. Demonstration of Problems of Form and Media in Art
4. Painting: Group Figure Compositions, I
5. Painting: Group Figure Compositions, II
6. Painting: Portraits and Single Figure Compositions
7. Painting: Still Life
8. Painting: Light, Space and Atmosphere
9. Architecture and Sculpture: Classical
10. Architecture and Sculpture: Gothic
11. Architecture and Sculpture: Contemporary

**UNIT III: THE AUDITORY ARTS**
12. Demonstration of Problems of Form and Media in Music
13. Process in Music: Tonality, Rhythm, Space
14. Levels of Contrast; Levels of Context
15. Binary, Ternary, and Rondo Forms
16. Keyboard Styles: Mass, Resistance, Distance, Space, Clarity
17. The Sonata-Allegro Form: Stability versus Instability, I
18. The Sonata-Allegro Form: Stability versus Instability, II
19. Resources of 20-Century Music

**UNIT IV: THE LITERARY ARTS**
20. Demonstration of Problems of Form and Media in Literature
21. Poetry, I
22. Poetry, II
23. The Short Story, I
24. The Short Story, II
25. The Short Novel, I
26. The Short Novel, II
27. Drama

**UNIT V: COMBINATION AND INTEGRATION OF THE ARTS**
28. Opera
29. Program Music, Song, Ballet
30. Motion Pictures

**TEXTBOOKS:**

**Apel, Willi, ed.,** Harvard Brief Dictionary of Music. **Washington Square Press, New York, Paper.**
**Cleaver, Dale G.,** Art: An Introduction. **Harcourt, Brace & World, New York, Paper.**
Six Great Modern Short Novels. **Dell, Laurel Edition, N.Y. Paper.**
**McMichael, James,** The Style of the Short Poem. **Wadsworth Publishing Co., Belmont, Calif., 1967. Paper.**
**O'Neill, Eugene,** Desire Under the Elms: **published in either of the following: Barett,** Eight Great Tragedies. **Mentor Books, The New American Library, N.Y.**
**OR**
Three Plays by Eugene O'Neill, **Vintage Books, N.Y. Paper. V165.**
**Speare, M. Edmund, ed.,** A Pocket Book of Short Stories. **Washington Square Press, N.Y. Paper.**

**REQUIRED ART REPRODUCTIONS:**

**Braque,** Fruits and Guitar.
**Cezanne,** Basket of Apples.
**Claesz,** Still Life.
**Delacroix,** Lion Hunt.
**Guardi,** The Grand Canal, Venice.
**Hopper,** Nighthawks.
**Monet,** Old St. Lazare Station, Paris.
**Picasso,** Sylvette (Portrait of Mlle. D.)
**Rembrandt,** Portrait of Harmen Gerritsz Van Rijn.
**Renoir,** On the Terrace.
**Seurat,** Sunday Afternoon on the Island of La Grande Jatte.

**Produced by Chicago's TV College at WTTW-TV**



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# HUMANITIES

## Thirty, 45-minute lessons

## Hum. 202

VC VT

The humanities as a field of study embraces several arts—literature, philosophy, the visual arts, such as painting and sculpture, and music.

In this course, HUMANITIES, the student will study representative works from each of these areas. The works will be grouped as follows: interpretations of historical persons and events; myths and legends; ideas and speculations. The creator of each work offers us truth as he sees it—truth that has significance for every thoughtful person. The artistry of each work studied will enrich the student's life. Most colleges and universities require the student to complete courses in this area.

The television teacher is Donald Edward Smith, an associate professor of Humanities at Chicago City College. He received his training in Minnesota, Michigan and Chicago.

He has taught in public schools in Michigan and Chicago, Ripon College in Wisconsin, Kendall College in Evanston, Illinois, University of Chicago, Northwestern University, and Chicago City College. He is a minister of the United Church of Christ and has served several churches in Wisconsin and Illinois.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

AN OUTLINE OF THE COURSE:

Units and Lesson topics

**UNIT I: PERSONS, PLACES AND EVENTS**

1. **Five Speeches on Love: Plato,** Symposium.
2. **The Wisdom of Socrates: Plato,** Symposium
3. **The Youthful David:** The Bible, Old Testament.
4. **David the King:** The Bible, Old Testament.
5. **The Eternal City: Respighi,** The Fountains of Rome.
6. **Warrior and Queen: Shakespeare,** Antony and Cleopatra.
7. **Roman and Egyptian: Shakespeare,** Antony and Cleopatra.
9. **The Sun King: Louis XIV and Versailles.**
8. **Power and Pleasure: Shakespeare,** Antony and Cleopatra.
10. **Palace of the Sun King: Louis XIV and Versailles.**

**UNIT II: THE WORLD OF MYTH AND LEGEND**

11. **Gods, Creation and Heroes: Hamilton,** Mythology.
12. **Love and Adventure: Hamilton,** Mythology.
13. **The Great Heroes: Hamilton,** Mythology.
14. **Mount Parnassus: Raphael, Paintings of Mythology.**
15. **The Truth-Seeker: Sophocles,** Oedipus the King.
16. **The Knowing One: Sophocles,** Oedipus the King.
17. **Orpheus—With a Difference! Offenbach,** Orpheus in the Underworld.
18. **Eurydice—"Faithful Wife": Offenbach,** Orpheus in the Underworld.
19. **The Roman Riviera: The Art of Pompeii.**
20. **Venus and Mars and Company: The Art of Pompeii.**

**UNIT III: THE REALM OF IDEA AND SPECULATION**

21. **The Denial of Desire: Hesse,** Siddhartha.
22. **Release of the Inner-Self: Hesse,** Siddhartha.
23. **Politics and the State: Machiavelli,** The Prince
24. **Politics and the Prince: Machiavelli,** The Prince.
25. **Light from the North: Durer and Bosch, Religious Paintings.**
26. **The Man of Consciousness: Dostoevsky, "Notes from Underground."**
27. **Be Yourself! Nietzche, "Live Dangerously."**
28. **A Radical Freedom: Strauss, "Existentialism is a Humanism."**
29. **Homage to Genius: Strauss,** Thus Spoke Zarathustra.
30. **The Poet's Testament: Santayana, Six Sonnets.**

**TEXTBOOKS:**

**Apel, Willi, and Ralph T. Daniel,** The Harvard Brief Dictionary of Music. **Washington Square Press, N.Y., 1961. Paperback.**

**Hamilton, Edith,** Mythology. **The New American Library, Inc., N.Y., 1942. Mentor Books, Paperback.**

**Hesse, Hermann** Siddhartha, **trans. by Hilde Rosner. New Directions Publishing Corp., N.Y., 1957. New Directions Paperbooks.**

**Kaufmann, Walter, ed.,** Existentialism from Dostoevsky to Sartre. **The World Publishing Company, Cleveland, 1956. Meridian Books. Paperback.**

**Machiavelli, Nicolla,** The Prince, **trans. by Thomas G. Bergin. Appleton-Century-Crafts, Inc., N.Y., 1947. Crofts Classics, Paperback.**

**Plato,** Symposium, **trans. by Benjamin Jowett. The Bobbs-Merrill Co., Inc., Indianapolis, Second Edition, 1956. The Library of Liberal Arts. Paperback.**

**Shakespeare, William,** The Tragedy of Antony and Cleopatra. **Edited by George Lyman Kittredge, revised by Irving Ribner. Blaisdell Publishing Co., Waltham, Mass., Second Edition, 1966. The Kittredge Shakespeares, Paperback.**

**Sophocles,** Oedipus the King, **trans. by Bernard M. W. Knox. Washington Square Press, N.Y., 1959. Paperback.**

**REQUIRED MATERIAL:**

A Special Study Set of Fine Art Reproductions. **36 prints (7 in color.) The University Prints, Cambridge, Mass., 1969. Paper.**

**Produced by Chicago's TV College at WTTW-TV**

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# AMERICAN LITERATURE—COLONIAL TO CIVIL WAR

**Thirty, 45-minute lessons**

**Lit. 116**

VT VC

The telecourse, AMERICAN LITERATURE—COLONIAL TO CIVIL WAR, is designed to introduce the viewing student to the nature and character of American writing from the Puritan experiment to the founding of the United States—and from the beginnings of a literary tradition to the emergence of a distinctively American literature.

Attention is devoted to historical perspective and continuity in order that the significance of the writings may be more clearly discerned. Since American writing at the time was concerned with the issues of religion, state and the individual, the course centers on these questions. Also included is a section on the slave writer.

Television teacher of AMERICAN LITERATURE—COLONIAL TO CIVIL WAR is Professor James Lucas of Chicago City College's Wright Campus.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**OUTLINE OF COURSES: Units and Lesson Topics**

**UNIT I: THE PURITAN REVOLUTION FROM TYNDALE TO THE DEATH OF THEOCRACY IN MASSACHUSETTS**
1. Introduction: The Puritan Background
2. The Puritan Aesthetic
3. The Theocratic Experiment: State

**UNIT II: TREASON, BLASPHEMY AND REVOLUTION—THE BIRTH BED OF THE UNITED STATES**
4. The Two Thomases, Paine and Jefferson
5. From Confederation to Union, Democracy and the Republic
6. Benjamin Franklin, Philip Freneau

**UNIT III: THE SLAVE AND REVOLUTIONARY AMERICA**
7. Mattie Griffiths, Novelist
8. Phillis Wheatley, Poet of Elegance

**UNIT IV: THE ROMANTIC REVOLT AGAINST REASON**
9. The Literary Repudiation of Reason
10. The Romance of White and Indian: James Fenimore Cooper
11. Early Romantic Poetry in America, William Cullen Bryant
12. Nathaniel Hawthorne: Sin and Flesh
13. Conclusion of "The Scarlet Letter"
14. Demonry in the Human Psyche
15. Edgar Allan Poe
16. Poe and the Short Story
17. Herman Melville's "Moby Dick"
18. "Moby Dick"—the Structure of the Novel
19. Herman Melville Narrative—"Billy Budd"
20. Melville (concluded)

**UNIT V: TRANSCENDENTALISM**
21. What Can You "Know"?
22. Emerson and Transcendentalism of Do-It-Yourself
23. Henry David Thoreau, Apostle of Civil Disobedience
24. Thoreau and Civil Disobedience (panel)

**UNIT VI: HUMANISM IN THE POET, BRAHMIN AND STATESMAN**
25. Henry Wadsworth Longfellow, The People's Poet
26. John Greenleaf Whittier, Poetic Militant
27. Oliver Wendell Holmes, The American Aristocrat
28. James Russell Lowell: The Intellectual Democrat
29. Abraham Lincoln: "With Malice Toward None, and Charity for All"
30. Review

**TEXTBOOKS:**

**Bradley, Scully and Long, eds.** The American Experience in Literature, Vol. I, 3rd ed. **W. W. Norton & Co., paperback.**

**Cooper, James Fenimore.** The Last of the Mohicans. **New American Library, Signet paperback.**

**Griffiths, Mattie.** Autobiography of a Female Slave. **Mnemosyne Student, Historical Edition, 1969, paperback.**

**Melville, Herman.** Moby Dick. **Collier-MacMillan, Ltd., 1969, paperback.**

**Wheatley, Phillis.** Life and Works of . . . **Mnemosyne Student Historical Edition, paperback.**



**Produced by Chicago's TV College at WTTW-TV**

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# AMERICAN LITERATURE FROM THE CIVIL WAR

**Thirty, 45-minute lessons**

**Lit. 117**

The telecourse, AMERICAN LITERATURE FROM THE CIVIL WAR, will acquaint the viewing student with significant prose and poetry produced by authors, both black and white, from the Civil War to the post-World War I period.

Major emphasis will be on appreciating the selections studied as works of art rather than as documents revealing the author's personality. Attention will also be given to demonstrating the insights into the human situation provided by serious writers.

TV teacher of AMERICAN LITERATURE FROM THE CIVIL WAR is Professor James L. Lucas of Chicago City College's Wright Campus.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**OUTLINE OF COURSE: Units and Lesson Topics**

**UNIT I: THE POETRY OF DEMOCRACY . . . AND THE NEW EXPRESSION**

1. Introduction: Purpose and Scope of Course; Definition of Art and Poetry
2. Walt Whitman's Poetry of Democracy
3. Elements of Transcendentalism, 'Surrealism,'' and Romantic Symbolism in the Poetry of Walt Whitman
4. Conclusion of Lesson 3 . . . and Summation
5. The Poetry of Emily Dickinson

**UNIT II: THE ART OF FICTION AND MARK TWAIN: "HUCKLEBERRY FINN"**

6. On What Is a Novel: The Elements of Fiction; The Principle of Evaluation
7. Evaluation of "Huckleberry Finn" as Art: Authorial Intent
8. Continuation of Questions for Study of "Huckleberry Finn"
9. Conclusion of "Huckleberry Finn"

**UNIT III: HOWELLS AND "ROMANTIC" REALISM . . . AND JAMES AND "PSYCHOLOGICAL" REALISM**

10. William Dean Howells The American "Romantic" Realist
11. Henry James and the Novel: The Art of Fiction and the Psychological
12. Procedural Steps in the Analysis of "The American"
13. Conclusion of "The American"

**UNIT IV: NATURALISM: STEPHEN CRANE, BEGINNER OF MODERN AMERICAN LITERATURE . . . AD THEODORE DREISER, A NATURAL RESULT**

14. "The Open Boat," "The Bride Comes to Yellow Sky," Crane's Poetry
15. "The Red Badge of Courage"
16. Theodore Dreiser, Naturalism, and the General Specific Norm
17. The Moral Impact of "Sister Carrie"

**UNIT V: BLACK AMERICAN LITERATURE: THE EXPERIENCE OF THE HUMAN BEING IN CHAINS**

18. Some Preliminary Considerations
19. Frederick Douglass, The Striking of the Chain
20. Quo Vadis? Booker T. Washington and W. E. B. DuBois, Polar Champions of Blackness
21. "The Soul of Black People," by W. E. B. DuBois
22. The Crime of Being Too White to Be Black and Too Black to Be White
23. Panel Discussion on Black Literature
24. The Lyrical Poet: Voice of the "Pure" Black, Paul Laurence Dunbar

**UNIT VI: THE CLOSE OF AN ERA: THE "DEATH OF GOD" IN AMERICAN LITERATURE**

25. The Profile of the Death of an Era, The Prophetic Role of the Poet
26. The Poetry of T. S. Eliot
27. "The Waste Land" by T. S. Eliot
28. Archibald MacLeish, The Poetic Craftman of Nothingness
29. Robert Frost the Bridge Between the Romantic of the Past and the Modernist of Today
30. Review of the Highlights of the Course and Intimations on the Shape of Literary Experience

**TEXTBOOKS:**

Bradley, Scully, Beatty, R. C., and Long, E. H., eds. The American Tradition in Literature. Vol. 2, 3rd edition. W. W. Norton & Co.

James, Henry. The American. "Laurel edition"; Dell, 1967.

Crane, Stephen. The Red Badge of Courage. "Critical edition"; Norton.

Dreiser, Theodore. Sister Carrie. Bantam Books, 1963.

Douglass, Frederick. Narrative of the Life of . . . Written by himself. Signet Books, 1968.

Washington, Booker T., DuBois, W. E. B., Johnson, J. W. Three Negro Classics: Up From Slavery, by Washington; The Souls of Black Folk, by DuBois; The Autobiography of an Ex-Colored Man, by Johnson. "Discus Books"; Avon, 1969.

Dunbar, Paul Laurence. The Complete Poems of . . . Dodd, Mead & Co. "Apollo edition."

# SHAKESPEARE

**Thirty, 45-minute lessons**

**Lit. 211**

VC VT

Although this series constitutes an introductory course in Shakespeare, it will also contain value to those who have had some previous experience with Shakespearean drama.

The course is a down-to-earth approach to 14 of the Bard's creations which will enable the student to read and understand them as examples of theater art. The 14 plays, presented chronologically in order of increasing complexity, are studied against the colorful background of England's Elizabethan Age.

Stated aims of this course are many: to develop an understanding of the historical period which produced Shakespeare and his contemporaries . . . to develop an understanding of Shakespeare's growth in skill and stature as a dramatist . . . to develop an understanding of the drama as an art form . . . to develop the ability to read Shakespeare's plays with critical comprehension . . . and to develop an appreciation of the value of Shakespeare's plays.

But, perhaps the major objective of the telecourse is to enable each student, at course's end, to read Shakespeare with pleasure and understanding. Emphasis is placed on reading the plays for personal enjoyment, whether or not the student intends to specialize in literature.

AN OUTLINE OF THE COURSE: Lesson Topics

1. **Orientation to Course—Misconceptions about Shakespeare: Elizabethan Life I**
2. **Elizabethan Life II; Shakespeare's Life and Theater**
3. Romeo and Juliet—**Tragedy of Coincidence and Accident**
4. Romeo and Juliet—**Poet versus Playwright**
5. The Taming of the Shrew—**Katherina: The Shrew Type Plus**
6. The Taming of Shrew—**Unbalance of Plots**
7. The Merchant of Venice—**Shylock: Hero or Villain?**
8. The Merchant of Venice—**Incredibility of Plot, Specifically Trial Scene**
9. King Henry IV, Part I—**Historical Background of The War of Roses; Richness of Characterization; Falstaff and Conspirators**
10. King Henry IV, Part I—**Shakespeare's Theme, the Evil of Civil War; Maturity of Plot**
11. King Henry IV, Part II—**Falstaff at Work**
12. King Henry IV, Part II—**Machiavellian Politics; Rejection of Falstaff**
13. Much Ado About Nothing—**Beatrice and Benedick; Personification of Reluctant Witty Lovers**
14. Much Ado About Nothing—**Dogberry and Verges: Typical Native Elizabethan Humor**
15. Twelfth Night—**Complication of Plot Successfully Handled**
16. Twelfth Night—**Blend of Romance and Realism**
17. Hamlet—**Tragedy of Blood; Role of the Avenger**
18. Hamlet—**The Character of Hamlet**
19. Hamlet—**Quantity and Quality of Critical Opinion**
20. Troilus and Cressida—**Shakespeare's Most "Modern" Play; Tragi-Comedy of Disillusionment**
21. Othello—**Shakespeare's Only Domestic Tragedy**
22. Othello—**Iago: Incarnation of Evil for Its Own Sake**
23. Measure for Measure—**Vienna, That Wide-Open Town**
24. Measure for Measure—**"Judge Not, Lest Ye Be Judged"**

TV TEACHER MORRIS TISH

25. King Lear—**Shakespeare's Blending and Transfiguration of Source Materials**
26. King Lear—**The Most Profound of Shakespeare's Plays; The Nature of Tragedy**
27. King Lear—**Shakespeare's Conception of Poetic Justice**
28. The Winter's Tale—**"Tell Us a Story"**
29. The Tempest—**Shakespeare's Unique Observance of the Unities**
30. The Tempest and **Summary—The Poetic Drama: Poet AND Playwright**

**TEXTBOOKS:**

1. Shakespeare's Major Plays and the Sonnets, **ed. by G. E. Harrison (Harcourt, Brace, 1948)**
2. The Taming of the Shrew **by William Shakespeare, The Laurel Shakespeare Edition (Dell Publishing Co.)**

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**Produced by Chicago's TV College at WTTW-TV**



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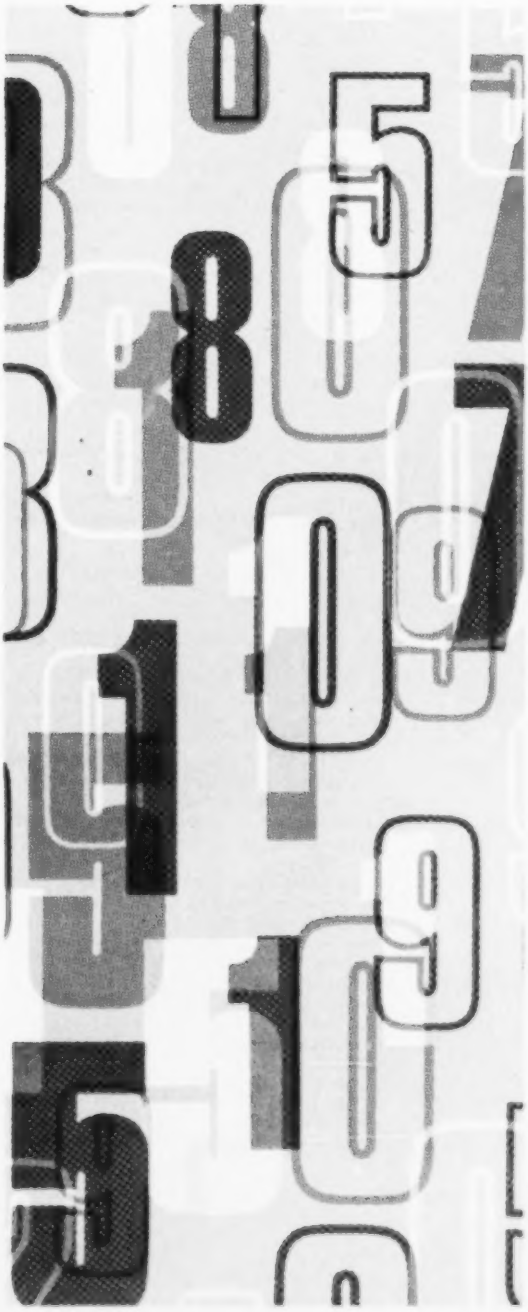
# FUNDAMENTALS OF MATHEMATICS

**Thirty, 45-minute lessons**

**Math. 111**

VT VC



This telecourse will give the viewing student a chance to brush up on both "old" and "new" math skills by providing a thorough review of fundamental arithmetic and algebraic processes.

The principal aim of FUNDAMENTALS OF MATHEMATICS is to develop in the student an understanding of the fundamental concepts of modern mathematics. These concepts include a knowledge of the basic definitions, terminology, assumptions and elementary operations.

Also developed during the series is an understanding of the number system. The student sees the growth of the real number system to include the integers, rational numbers and irrational numbers.

Television teacher of FUNDAMENTALS OF MATHEMATICS is Dr. James Gray of Chicago City College's Wright Campus.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

**AN OUTLINE OF THE COURSE: Units and Lesson Topics—**

**UNIT I: NUMBER THEORY**

1. Set Theory
2. Set Theory (continued)
3. One-to-One Correspondence
4. The Hexal System and Binal Systems
5. Clock Arithmetic—Modular Systems
6. Peano Axioms—The Natural Numbers
7. The System of Integers
8. The System of Integers (continued)
9. Rational Numbers
10. Rational, Irrational and Real Numbers
11. Review of Unit

**UNIT II: RELATIONS AND FUNCTIONS**

12. The Idea of Relation; Groups, Rings and Fields
13. Algebraic Expressions and Operations
14. Algebraic Expressions and Operations (continued)
15. Algebraic Expressions and Operations (continued)
16. Equations and Inequalities in One Variable
17. The Concept of Function
18. Tabular Representation of Function
19. Graphic Representation of Function
20. Review of Unit

**UNIT III: LINEAR AND QUADRATIC FUNCTIONS**

21. Rates of Change
22. Linear Functions—Rate of Change of a Linear Function
23. Systems of Linear Functions
24. Graphing the Quadratic Function
25. Solving the Quadratic Equation
26. Solving the Quadratic Equation (continued)
27. Sum and Product of Roots of Quadratic Equation
28. Sum and Product of Roots of Quadratic Equation (continued)
29. Review of Unit
30. A Final Review

**TEXTBOOK:**

**Eulenberg, Milton, and Sunko, Theodore.** Inquiry Into College Mathematics. **John Wiley & Sons, Inc., text edition, 1969.**

**Produced by Chicago's TV College at WTTW-TV**



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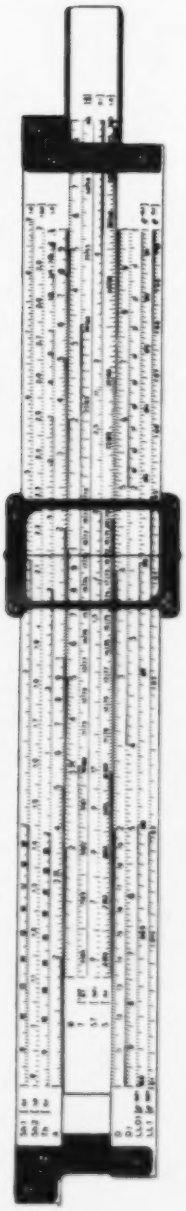

VC VT

# SLIDE RULE

**Fifteen, 30-minute lessons**

**Math. 105**

Consider the slide rule, a prized and ingenious invention of the mathematician. Its construction is a triumph of abstract and subtle mathematical reasoning. Yet at the same time, it has uses in the most everyday of tasks—even by the non-mathematical housewife proportioning the ingredients for a recipe in her kitchen.

The primary objective of SLIDE RULE is to teach the use of this instrument in solving practical problems. Another objective is to introduce the structure of the instrument itself.

SLIDE RULE is recommended for everyone . . . there are no prerequisites; but a working knowledge of computational arithmetic and elementary algebra is helpful.

The television teacher, Georgia M. Elgar, associate professor of mathematics at Chicago City College, holds a Master of Arts degree from Mount Holyoke College. She has taught mathematics from arithmetic through calculus for many years. Her Bachelor of Arts degree was earned at the University of North Carolina where the Archibald Henderson Medal was awarded to her for outstanding achievement in mathematics.

She was also the recipient of a National Science Foundation Grant. She was active in developing materials for new mathematics as a participant in the School Mathematics Study Group Research Center, Princeton, New Jersey, 1958-59, and as mathematics consultant and editor to Scott, Foresman from 1959 to 1961.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Units and Lesson Topics

**UNIT I: STRUCTURAL DEVELOPMENT AND USE OF SCALES C AND D**
1. Illustrated Background with Historical Notes
2. Principles of Multiplication with Sliding Scales
3. What to do with Decimal Points and Why
4. Division with Sliding Scales

**UNIT II: OTHER SETS OF SLIDE RULE SCALES; MEANING AND USE**
5. The CI Scale and Multiplication
6. Construction and Advantages of DF, CF, and CIF

**UNIT III: THE SLIDE RULE AND APPLIED MATHEMATICS**
7. Selected Elementary Problems and their Solution
8. Solving Proportions; Theory and Practice

**UNIT IV: POWERS AND ROOTS**
9. Squares and Square Roots; The A Scale
10. Cubes and Cube Roots; The K Scales

**UNIT V: COMBINED OPERATIONS**
11. Sequences of Multiplications and Divisions
12. Product of Any Number of Factors
13. Special Operations: Gauging; Inaccessible Distances
14. Sequences of Operations Continues

**UNIT VI: THE SLIDE RULE AND CONTEMPORARY TECHNOLOGY**
15. Selected Problems Solved by Persons Who Use Them

**TEXTBOOK:**

Study Guide

**OTHER MATERIALS:**

Slide rule with C, CI, D, CF, CIF, DF, L, A, B, K.S.T. scales. A 10-inch length is recommended.

Produced by Chicago's TV College at WTTW-TV

# CHILD PSYCHOLOGY

## Thirty, 45-minute lessons

## Psych. 207

CHILD PSYCHOLOGY takes as its field the physical, mental and emotional development of the child from birth to adolescence. The most important findings from experimental, clinical and anthropological studies in the areas of infancy, childhood and adolescence are studied and discussed. Child rearing practices in the United States are analyzed and compared with those around the world.

The television teacher is Dr. Morris L. Haimowitz. He has been a professor of Sociology and Coordinator of Adult and Continuing Education at Chicago City College since 1967. Before this, he was director of the Bureau of Human Relations in the Chicago Public Schools from 1962-67.

He was the director of the Human Relations Center at the University of Chicago, 1955-57, and was teaching courses in Social Psychology and Community Organization. He was also consultant to organizations in the fields of health, education, industry and labor.

Dr. Haimowitz taught the social sciences and sociology to regular students and Human Relations to Chicago policemen. He received his Ph.D. from the University of Chicago, Department of Sociology in 1951.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

DR. MORRIS HAIMOWITZ

VT VC

AN OUTLINE OF THE COURSE:

Unit and Lesson Titles

**UNIT I: THE KIND OF PEOPLE WE WANT**
1. Our Values
2. Values in Historical Perspective

**UNIT II. INFANCY**
3. The Newborn
4. Sucking—Feeding—Eliminating
5. Growth of the Infant
6. The Birth of a Self
7. The Exceptional Infant

**UNIT III: THE CHILD'S VIEW OF THE WORLD**
8. The Child Perceiving
9. The Child Speaking
10. The Child Learning
11. The Child Playing
12. The Child Viewing Family
13. Schooldays: Education in a Changing Society
14. Himself and His World

**UNIT IV: DISTORTED VIEWS**
15. Frustration and Aggression
16. The Deprived Child
17. The Delinquent Child
18. The Retarded Child
19. The Sick Child

**UNIT V: PLANNED INTERVENTION**
20. Therapies and Hope
21. Helping the Deprived
22. Socializing the Delinquent
23. The Role of the Family
24. The Role of the School

**UNIT VI: ADOLESENCE**
25. Physical Changes
26. Heterosexual Activities
27. Vocational Choice and Self-Image
28. Independence
29. Peer Groups; Conformity and Freedom
30. Community Roles for Adolescents

**TEXTBOOKS:**


**Haimowitz, Morris L., and N. R. Haimowitz,** Human Development, **Thomas Y. Crowell, Revised Edition, 1966.**

**Mussen, Paul H.,** The Psychological Development of the Child. **Prentice Hall, 1963.**

**Nunokawa, Walter E.,** Human Values and Abnormal Behavior. **Scott, Foresman, 1965.**

**U.S. Commission on Civil Rights, Vol. I,** Racial Isolation in the Public Schools, **U.S. Government Printing Office, Washington, D.C., 1967.**


**Produced by Chicago's TV College at WTTW-TV**



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# PUBLIC HEALTH SCIENCE

## Thirty, 30-minute lessons

## Baccalaureate Degree Nursing Program

VT
VC
F

The purpose of this series—PUBLIC HEALTH SCIENCE—is to provide high-quality instruction in public health science, including specialized teaching resources, for the baccalaureate nursing program. The content in the five units of the course is comprised of those major and basic concepts usually included in a public health science course. Because of the specialization inherent in each of the areas, twelve authorities in the field of public health were secured to teach the series.

The series was produced at ETV station KUHT (Houston) by the College of Nursing of Texas Woman's University in cooperation with the Southern Regional Education Board and the nursing schools of Duke University, Emory University, the Medical College of Georgia, the Medical College of Virginia and the Universities of Kentucky, North Carolina and South Carolina.

This television series is the result of thinking and planning shared by members of the Content Planning Committee for Public Health Science from August 1965, to September 1967. The committee was organized by the Southern Regional Education Board and was comprised of public health nursing faculty members from nine baccalaureate nursing schools. The deans of baccalaureate nursing programs had expressed a readiness to explore instructional television in nursing education and a need to strengthen instruction in Public Health Science. The committee was asked to outline content for inclusion in a video-taped Public Health Science course.

The course is organized in five major sections: Foundations of Public Health, Biostatistics, Epidemiology, Community Organization, and Bioenvironmental Health. The units have been designed to be used independently of one another, dependent on the needs and objectives of the classroom instructor. Further, the lessons within each unit were also designed to be used independently to provide for more flexibility and perhaps more specificity in meeting the classroom instructor's needs.

Not only will nursing education benefit from the great learning potential of this PUBLIC HEALTH SCIENCE series, but, it has relevance to other health-related disciplines for use in their curricula. Further, individual units (such as Epidemiology), would provide stimulating and enriching in-service education programs for faculty of schools of nursing as well as nursing services staffs.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

THE TEACHERS:

**SAM SCHULMAN, Ph.D.**
Professor of Sociology
University of Houston
Houston, Texas

**HALBERT L. DUNN, M.D., Ph.D.**
Lecturer and Consultant
in High-Level Wellness
Washington, D.C.

**WILLIAM L. KISSICK, M.D.**
Professor and Chairman,
Department of Community
Medicine
University of Pennsylvania
School of Medicine
Philadelphia, Pennsylvania

**IRWIN M. ROSENSTOCK, Ph.D.**
Co-Director, Research Program
and Professor of Public
Health Administration
The University of Michigan
School of Public Health
Ann Arbor, Michigan

**JAY H. GLASSER, Ph.D.**
Assistant Professor, Department
of Biostatistics
School of Public Health
University of North Carolina
Chapel Hill, North Carolina

**CECIL SLOME, M.D.**
Associate Professor
Department of Epidemiology
School of Public Health
University of North Carolina
Chapel Hill, North Carolina

**MARTIN A. LIVENSTEIN**
Assistant Professor and
Community Organization
Specialist
Department of Psychiatry
New York Medical College
New York, N.Y.

**JACQUES M. MAY, M.D.**
Chief, International Programs
Staff
Department of Health,
Education and Welfare
Bethesda, Maryland

**ERIC W. MOOD**
Associate Professor of Public
Health and Chief,
Environmental Health Section
Yale University
School of Medicine
New Haven, Connecticut

**JAMES H. STERNER, M.D.**
Associate Dean
The University of Texas
School of Public Health
Houston, Texas

**ROBERT H. BROWNING, M.P.H.**

**LESLIE A. CHAMBERS, Ph.D.**
Professor of Environmental
Health
University of Texas
School of Public Health
Houston, Texas

**USE-ARRANGEMENTS**

The following price structure indicates costs for the various types of use and acquisition. Where television rights are quoted, it applies to single station use. Network rates will be quoted on application. Rental period of kinescope lessons is for a calendar week, permitting unlimited use during that period. Rental of video tape permits unlimited replay during any seven consecutive days.

| | |
|---|---|
| KINESCOPE RENTAL WITHOUT TELEVISION RIGHTS | $15.00 each lesson |
| KINESCOPE OR VIDEO TAPE RENTAL WITH TELEVISION RIGHTS | $60.00 each lesson |
| KINESCOPE PURCHASE WITHOUT TELEVISION RIGHTS | $92.00 each lesson |
| KINESCOPE PURCHASE WITH TELEVISION RIGHTS | $166.00 each lesson |
| VIDEO TAPE PURCHASE WITH TELEVISION RIGHTS | $145.00 each lesson plus cost of video tape |

COST OF THE ACCOMPANYING TEACHER'S GUIDE IS $2.00



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AN OUTLINE OF THE COURSE:

**I. FOUNDATIONS OF PUBLIC HEALTH—This unit explores the meaning of health—individual health and community health—the health enterprise, and the individual's interaction therein. Each lesson demonstrates some of the effects of change as they relate to the individual, his family and his community.**

1. **Social Forces and Their Implications to Public Health**—Some of the broad social factors which create change in a community, in its pattern of living, and thus in its health, are presented (Dr. Schulman).

2. **High-Level Wellness in the World of Today**—The definition of wellness and some of its implications in the field of health are explored . . . and the concept of high-level wellness and its meaning are illustrated (Dr. Dunn).

3. **Emergence of Comprehensive Health Services in the United States**—This lesson explores the meaning of public health, traces the history of health service legislation, and evaluates a philosophy of individual and community responsibilities in matters of health (Dr. Kissick).

4. **Scope and Goals of the Health Enterprise**—This lesson reviews the dimensions of the health enterprise, including finances, personnel and organizational approach (Dr. Kissick).

5. **Psychological Factors Applied to Public Health**—Discussed in this lesson are some of the psychological factors influencing the kinds of things people do or or fail to do about their health (Dr. Rosenstock).

**II. BIOSTATISTICS—This unit presents some basic statistical concepts and methods . . . and their application in community health by the health practitioner (Dr. Glasser is studio teacher for the entire unit series of lessons).**

6. **People and Statistics**—After explaining the "how and why" of statistics, Dr. Glasser discusses the appropriateness of sample, design, collection, tabulation, analysis, and interpretation of data.

7. **Probability**—Presented are the meanings of probability, frequency distributions, the normal curve, types of data, and cross tabulation. The viewer is also introduced to the presentation of data in graphic and tabular form.

8. **Health Information Systems**—The importance of thoughtful and accurate collection of data is stressed in this discussion of various types of health information systems. Methods of population study are examined with emphasis on their utility in public health planning.

9. **Basic Measurement Tools**—This lesson defines biostatistical rates and ratios and presents some of the more commonly used formulae dealing with mortality data. The problems and advantages of using specific death rates are discussed and the use of an adjusted rate is demonstrated.

10. **More Basic Tools**—The construction and uses of graphic forms for presentation of data are considered . . . as well as the use of attack or incidence rates, prevalence rates and the Q Index.

11. **Estimation**—Measures of dispersion are discussed—the range, probability and normal distribution (as presented in the normal curve), and the uses and computation of standard deviation. Also explained in the lesson are the measures of central tendency—the mean, median and mode.

12. **Tests of Hypotheses**—This lesson presents the testing of hypotheses by the use of a test statistic (the Z score) and probability theory. The frame of reference is the normal curve which has previously been used for estimating characteristics of a population from a sample.

**III. EPIDEMIOLOGY—The epidemiological concept and its application in community health practice is discussed throughout this unit. Also presented is the application of epidemiological methods in clinical situations—with emphasis on its use to evaluate the outcome of nursing processes (Dr. Slome is studio teacher for the entire unit series of lessons).**

13. **Epidemiology—What's That?**—Epidemiology is defined in relationship to other sciences and to its use in public health practice. A triangle concept is used to demonstrate associations between health status, group characteristics and environment.

14. **A Glimpse of Reality**—The advantages and disadvantages of the retrospective study are discussed . . . with emphasis upon how both might be used to evaluate the outcome of nursing processes.

15. **When Is a Case a Case?**—An epidemiological diagnosis of a group or aggregate is compared to that of an individual. The importance of uniformity of criteria, the validity of the measuring instrument and reliability in data collection are discussed as integral parts of making a diagnosis.

16. **The Way It Is**—The uses and limitations of the following measurements are discussed in this lesson: mortality statistics, cross-sectional studies and the point prevalence rate. They are applied to the study of health and disease at the community level.

17. **Future Health Happenings**—This lesson presents the use of incidence rates in predicting future health events for a population . . . and discusses how, as a result of these predictions, preventive health services can be planned and executed.

18. **"Associates" Can "Cause" Happenings—Control Them!!**—The meanings of associations, the control variable and the selection of groups for study are discussed . . . wth attention given to the determination of cause when several associations are present.

19. **We Need from Time to Time . . .**—This lesson presents the steps in scientifically evaluating the outcomes of health services.

**IV. COMMUNITY ORGANIZATION FOR HEALTH SERVICES—This unit provides a view of the systems of community forces related to contemporary community health problems. Focus is on the nature of contemporary health problems, a systems approach to analysis, and planning and management . . . as related to these problems (Mr. Livenstein is studio teacher for the entire unit series of lessons).**

20. **The Contemporary Community Scene**—This lesson explores the meaning of "community" and the elements contributing to the complexities of today's community health problems.

21. **Framework for Viewing Contemporary Health Problems**—Using the health problem of alcoholism to illustrate the framework, this lesson addresses itself to the following questions: What is the nature of the problem for which health services are organized? What are the elements that play a part in the problem? What is the nature of interaction among the elements?

22. **A Model for Community Health Problem Analysis and Intervention**—This lesson features a discussion between Mr. Livenstein and students from different professional schools. The discussion takes place in a section of a metropolitan city that has inadequate health facilities and services, and where the students developed a health project to meet some of the residents' health needs. The student project is used as a case example to illustrate an intervention model for community organization for health service.

23. **Agency Structure and Health Service Delivery**—In order to illustrate some of the continuities and discontinuities in service delivery as related to agency structure, this lesson presents the "A" family and its health problems. Explored is the relationship between continuous service delivery and the ways in which agencies function.

24. **Community Development for Community Health**—This lesson presents the difference between community organization and community development. The concept of community development is further explored by a discussion of four models of community development in action.

**V. BIOENVIRONMENTAL HEALTH—The introductory content of this unit looks at environmental health from an ecological point of view. Attention is then given to selected environmental health concerns and problems.**

25. **Man and His Environment**—The concept of ecology is used in this lesson to explore the relationship of man to environment and how man has striven to control the environment . . . or to adjust to what he could not control (Dr. May).

26. **Survival**—The concept of ecology is continued . . . in a discussion of man's use of judgment in protecting and maintaining the essential elements of his environment for survival (Dr. May).

27. **Public Health Aspects of the Residential Environment**—The relationship between the elements of the residential environment and health are discussed . . . as are the responsibilities of health agencies in programs of housing improvement (Mr. Mood).

28. **Occupational Health**—The lesson constitutes a brief look at the evolution of occupational health . . . with the focus on those factors influencing the development of occupational health services. The scope, functions and objectives of occupational health programs are discussed and explained (Dr. Sterner).

29. **Migrant Health**—Certain insights into the phenomenon of migratory agricultural labor provide a general overview of the subject—the characteristics of the migrant laborer and the public health implications regarding the migrant and his way of life (Mr. Browning).

30. **Air and Water Pollution**—This lesson identifies the nature of water and air pollutants. The major focus is on methods of management and the problems inherent in air-water quality management. The future prospect for usable air and water is given some consideration (Dr. Chambers).

# MENTAL HEALTH CONCEPTS FOR NURSING

## Twenty-three, 30-minute lessons for Associate Degree in Nursing Program

VT VC F

MENTAL HEALTH CONCEPTS FOR NURSING is designed for the Associate Degree in Nursing curriculum. Its purpose is to introduce the ADN student to the concepts basic to mental health . . . and to demonstrate how mental health principles can be helpful to nursing in any setting. Content for the series was planned by a committee of faculty representatives of five ADN programs and the Southern Regional Education Board, under a grant from the U.S. Office of Education.

Production was made possible by a grant from the National Institute of Health to SREB. Thirteen ADN schools in the Southern region assisted in evaluation. The production project was given further guidance by an advisory panel of consultants who were familiar with both ADN curriculum and the uses of television for nursing instruction.

Though the series is primarily intended for ADN programs, its planners and producers believe it will be useful to other sectors of nursing education as well—including in-service programs.

Research and nursing consultant for MENTAL HEALTH CONCEPTS FOR NURSING is Winifred H. Griffin, R.N., D.Sc. The on-camera teacher is Cynthia A. Strazis, former instructor in the department of nursing at DeKalb Junior College in Clarkston, Georgia.

Purpose of the study guide that accompanies this series is to help the student and teacher examine selected mental health concepts and think through their implications for the nurse-patient relationship. The guide is based on the premise that a concept is a grouping of objects or events according to common elements or qualities; therefore, these elements or qualities can be categorized by the individual, thus reducing to manageable amounts the stimuli in-put in the environment.

The student is helped in mastering the concepts presented during the lessons by using the guide, which contains: an overview written in a problem-solving format . . . objectives which are realistic and achievable in light of the lesson content . . . a listing of reference materials which are current and readily available in the junior college setting . . . and correlated activities which are appropriate to the level of experience of the students for whom this series has been prepared.

The classroom teacher is assisted in structuring the concepts into the course material for which she is responsible by having available, through the guide: a description of the visual content of the lesson, and a wide range of correlated activities which fit into either a traditional or self-directed learning program . . . which draw upon current practice in the clinical area . . . and which tap previous experience and learning in the student's background.

While the recorded programs and the study guide are seen as a series which, if used in sequence, provide a cumulative effect — the lessons can stand alone or in units. The innovative teacher will see a variety of ways in which particular lessons can be adapted to the nursing content for which she is responsible.

Pre-selected lessons from MENTAL HEALTH CONCEPTS FOR NURSING are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm film or U-Matic videocassettes. The previewing package also includes a returnable copy of the study guide.

**PRICING SCHEDULE FOR 'MENTAL HEALTH CONCEPTS' —**
**(all costs noted are expressed on a per-lesson basis)**

| NON-BROADCAST RATES | PURCHASE | LEASE |
|---|---|---|
| Kinescope | $120.00 | $ 15.00 |
| GPN Videocassette | 142.50 | 95.00 |
| User's Videocassette | 120.00 | ..... |

| BROADCAST RATES | INITIAL USE (7 days) | SUBSEQUENT USE (7 days) |
|---|---|---|
| GPN Video Tape | $45.00 | $45.00 |
| User's Video Tape | $40.00 | $22.00 |

(NOTE: Perpetual closed circuit rights are available in the last-noted category for a flat fee of $135.00. This figure includes the duplication fee.)

**The unit and lesson titles of MENTAL HEALTH CONCEPTS FOR NURSING:**

**SELF-UNDERSTANDING**

1. Introduction to Series
2. Developing a Self-Concept
3. The Process of Becoming
4. Toward an Integrated Personality
5. Perception of Reality
6. The Autonomous Self
7. The Key to Mastery of Environment

**SELF-ACCEPTANCE**

8. Self-Acceptance: The Individual
9. Self-Acceptance: Role of the Significant Other

**ACCEPTANCE OF OTHERS**

10. The Right To Be
11. The Patient's Point of View
12. The Struggle for Objectivity
13. Introduction to the Nursing Process
14. Assessment of Patient's Nursing Needs
15. Planning and Evaluating Nursing Care

**THE NURSE-PATIENT RELATIONSHIP**

16. Introduction to Nurse-Patient Relationship
17. Understanding the Patient (Cultural Factors)
18. Therapeutic Use of Self
19. Communication in the Nurse-Patient Relationship
20. Nurse Patient Relationship: Orientation Phase
21. Nurse-Patient Relationship: Working Phase
22. Nurse-Patient Relationship: Termination Phase
23. The Nursing Challenge

**Produced for the Southern Regional Education Board, Atlanta, Georgia . . . at WEDU-TV in Tampa Florida**



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# PHYSICAL SCIENCE

## Thirty, 45-minute lessons

## Phys. Sci. 101

PHYSICAL SCIENCE deals with the non-living portion of the universe. It is primarily intended for those who do not need detailed knowledge of science or laboratory techniques, but do need an understanding of some of the more important scientific principles and, even more important, an appreciation of the scientific attitude and method.

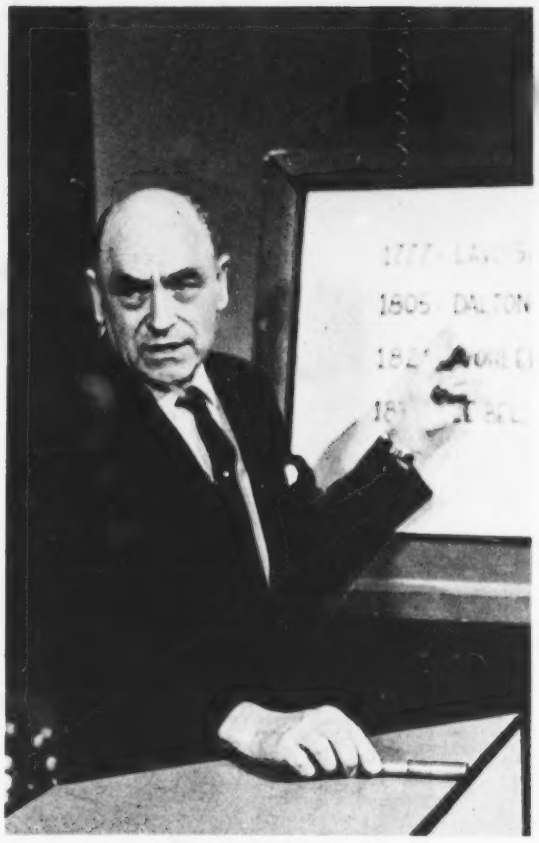
In this televised treatment of the material, emphasis is placed on the development of concepts and not on the acquisition of a large body of factual material.

The television teacher is Edward G. Rietz, a research chemist with the U.S. Food and Drug Administration and the U.S. Department of Agriculture. He has published over twenty-five articles in chemical journals and texts on the chemistry of carbohydrates, the areas of his research interest.

He was an associate professor of chemistry at the University of Florida (1946-52) before he joined the physical science department at Chicago City College's Wright Campus. He is now professor of chemistry and department chairman. He also holds the rank of Captain in the U.S. Navy Reserve and has traveled extensively to all parts of the world.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

VT VC



DR. EDWARD REITZ

OUTLINE OF COURSE: Units and Lesson Numbers

**UNIT I: GEOLOGY**

1. Introduction and Scientific Method
2. Rock Cycle
3. Minerals and Rocks
4. Weathering and Mass-wasting
5. Geologic Work of Streams
6. Geologic Work of Ground Water
7. Geologic Work of Glaciers
8. Oceans and Continents
9. Diastrophism
10. Volcanism
11. Age of the Earth and the Principles of Historical Geology
12. Geologic History of North America

**UNIT II: METEOROLOGY**

13. The Earth's Atmosphere
14. Atmospheric Pressure and Circulation
15. Air Masses and Fronts
16. Highs, Lows and Weather Prediction

**UNIT III: ASTRONOMY**

17. Size, Shape and Motions of the Earth
18. Celestial Sphere
19. Seasons; Latitude and Longitude
20. Time and the Calendar
21. Heliocentric and Geocentric Concepts
22. Gravitation
23. The Moon
24. The Sun, Stars and Planets
25. Origin of the Solar System

**UNIT IV: MOTION, WORK AND ENERGY**

26. Motion
27. Laws of Motion
28. Free-falling Objects and Projectiles
29. Space Travel
30. Work and Energy

**TEXTBOOK:**

**Allen and Ordway,** Physical Science, **Van Nostrand, 1968**

**Produced by Chicago's TV College at WTTW-TV**



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# NATIONAL GOVERNMENT

VC VT

**Thirty, 45-minute lessons**

**Poli. Sci. 201**

**AN OUTLINE OF THE COURSE: Divisions and Lesson Topics**

**DIVISION I: ORIGIN OF THE REPUBLIC**
1. Introduction to the Democratic Republic
2. The Early Formative Years
3. The Later Formative Years
4. Framing the More Perfect Union, I
5. Framing the More Perfect Union, II

**DIVISION II: THE CONSTITUTION OF THE REPUBLIC**
6. The Fundamental Political Principles
7. The Constitution: Its Grants of National Power
8. The Constitution: The Federal Idea of the National Government and the States; Constitutional Limitations on Government Power
9. Review and Synthesis of the First and Second Divisions

**DIVISION III: THE BRANCHES OF REPUBLICAN GOVERNMENT**
10. The Structure and Organization of Congress
11. Congress in Operation; The Legislative at Work
12. The Presidency: Powers, Duties and Functions
13. Presidential Leadership: Means and Methods
14. The Nature, Structure and Operation of the Administrative System
15. The Nature and Structure of the Judiciary
16. Judicial Review and the Problem of Judicial Supremacy

**DIVISION IV: POPULAR POLITICAL ACTION IN THE REPUBLIC**
17. The Sources of Political Controversy and Association; Types of Political Organization
18. Major Characteristics of the American Party System
19. Suffrage, Immigration and Citizenship
20. The Apportionment of Representation, Nominations and Elections
21. Presidential Nominating Campaigns and Voting Behavior
22. Presidential and Congressional Election Campaigns

**DIVISION V: GOVERNING THE REPUBLIC**
23. The First Amendment Freedoms of Religion and Expression
24. Freedom of Assembly and Association, the Rights of Persons Accused of Crime, the Rights of Property
25. The Continuing Problem of Civil Rights
26. Development and Transformation of the American Economic System
27. Economic Pressure Groups and the American Political Process
28. The Conduct of Foreign Relations, I
29. The Conduct of Foreign Relations, II
30. Review and Prognosis of the American Republic

**TEXTBOOKS:**

**Diamond, Martin, Fisk, W. M., and Garfinkel, Herbert.** The Democratic Republic (2nd ed.). **Rand McNally, 1970.**

**Lawson, Kay.** Political Parties and Democracy in the United States. **Charles Scribner's Sons, 1968.**

**Spicer, George W.** The Supreme Court and Fundamental Freedoms (2nd ed.). **Appleton-Century-Crofts, 1967.**

Content of this course revolves about how man behaves as a political animal—and behaved in the past—in the scheme of American democratic government.

Are you a good citizen? . . . Do you know what makes your government tick? . . . Do you understand the political philosophy underlying the Declaration of Independence and the Constitution? . . . Do you know the principle of federalism? . . . Do you know the doctrine of the separation of powers?

These are some of the questions dealt with in NATIONAL GOVERNMENT. Other topics covered that are essential to an understanding of our political structure—the role of political parties and interest groups . . . the conduct of foreign affairs . . . civil rights policy.

Television teacher of NATIONAL GOVERNMENT is Professor Ward Fleming of Chicago City College's Olive-Harvey Campus.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



**Produced by Chicago's TV College at WTTW-TV**

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# videocassette

The fantastic instructional/storage medium of video tape was Great Plains National's "reason for being" back in 1962. That marvelous magnetic material provided (and provides) a means by which superior teaching and magnified instruction can be "saved" and used again and again to the benefit of millions and millions of viewing students.

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